F
1435.3
.S34M39

NUNC COGNOSCO EX PARTE

THOMAS J. BATA LIBRARY
TRENT UNIVERSITY

MAYA MONUMENTS: SCULPTURES OF UNKNOWN PROVENANCE IN EUROPE

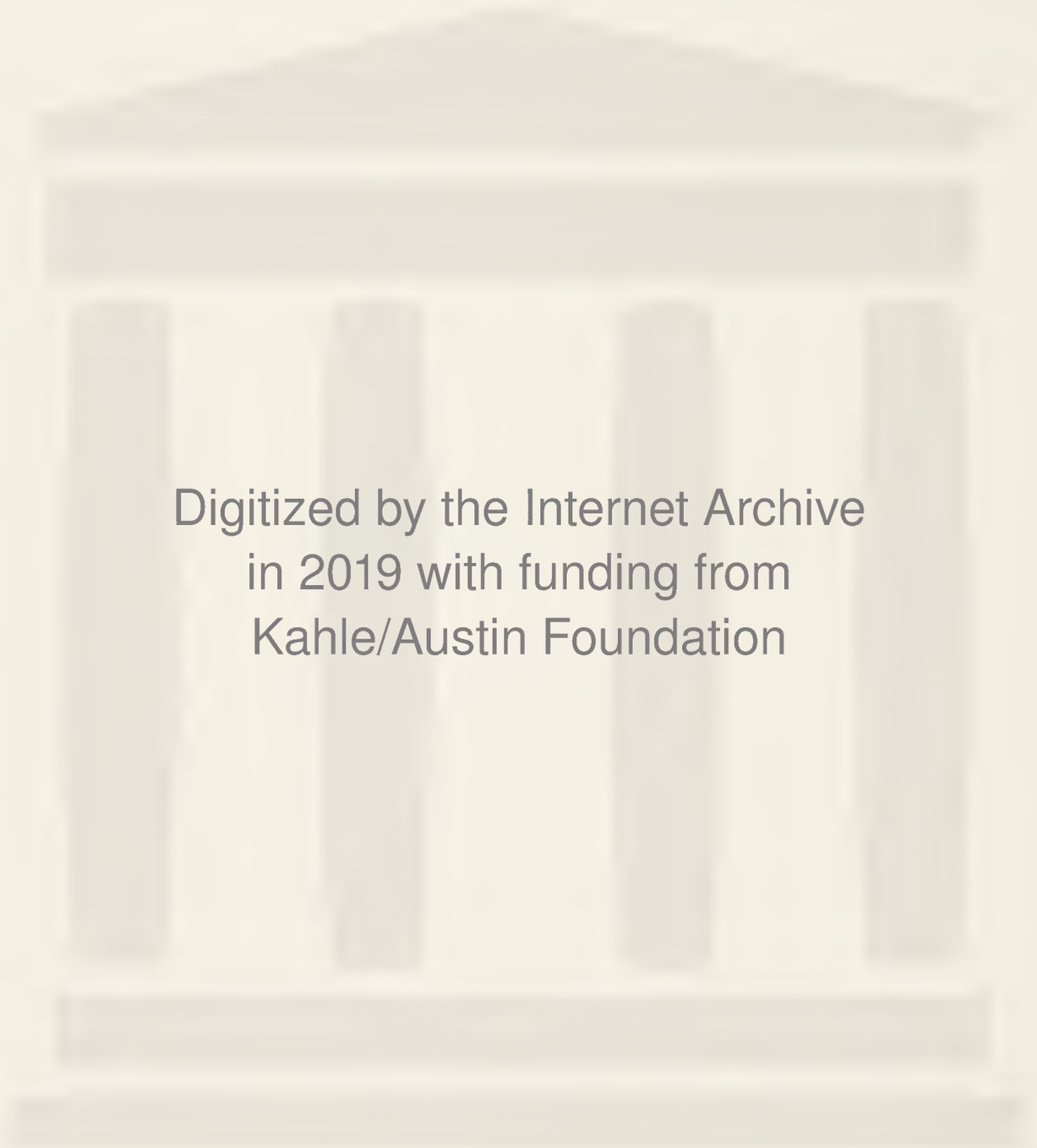
by

KARL HERBERT MAYER

translated from the German

by

Sandra L. Brizee



Digitized by the Internet Archive
in 2019 with funding from
Kahle/Austin Foundation

https://archive.org/details/mayamonumentsscu0000maye

MAYA MONUMENTS:

SCULPTURES OF UNKNOWN

PROVENANCE IN EUROPE

by

KARL HERBERT MAYER

translated from the German

by

Sandra L. Brizee

ACOMA BOOKS
P.O. BOX 4
RAMONA, CALIFORNIA 92065
1978

COPYRIGHT 1978
by
Karl Herbert Mayer

ISBN 0-916552-11-X

ALL RIGHTS RESERVED

Printed in the United States of America

TABLE OF CONTENTS:

FOREWARD	1
INTRODUCTION	2
MAYA ART IN EUROPE	4
EXPLANATIONS	8
CATALOGUE	
I. BELGIUM	12
II. FRANCE	16
III. GERMANY	27
IV. HOLLAND	33
V. SWEDEN	34
VI. SWITZERLAND	35
ACKNOWLEDGEMENTS	40
SOURCES OF ILLUSTRATIONS	40
BIBLIOGRAPHY	40
PLATES	following text

307656

FOREWORD

Epigraphic and iconographic investigations of major sculpture of the Classic Maya culture in Middle America, which have been going on for the last two centuries, have produced remarkable and important results, almost completely altering our earlier picture of this highly developed and brilliant culture; they have led to substantially new and surprising knowledge and to a better understanding of the world of the ancient Maya. In addition to the exceptionally high aesthetic, art historic and artistic merit that the stone monuments of this culture possess, the archaeological and historic worth is especially meaningful, since there are preserved, in numerous stone reliefs, pictorial and inscriptional images which provide extensive information about the life of the ancient Maya.

Earlier it was generally assumed the inscriptions themselves were limited principally to calendrical and astronomical calculations. The text, accompanied by scenes of gods (or priests dressed as gods) was consequently believed to deal with religious themes; in contrast, the most recent epigraphic research has been able to prove, the inscriptions and images report primarily historical events.

This fundamentally new discovery and the progress in the deciphering of the Maya writing, as well as additional knowledge which has been acquired through iconological analyses, now make it necessary that a more complete, systematic corpus of objects, which contains not only hieroglyphic inscriptions but also the "scenes," be quickly compiled and published in the best form possible. A big project, the recording of all known Maya inscriptions, has already begun, yet it is just as important to register and publish, in a similar manner, the reliefs that show pictorial images only and have no text.

The interpretation and research on inscriptions and scenes have been conducted for around a century on objects whose origins were definitely known. During the past decade, Maya art has met with a re-evaluation upward from a "primitive art" to a recognized member of world art. Now we find that there are major Maya stone sculptures held in museum collections and private collections in Europe and the United States, whose origins are unknown, and that were not legally excavated.

The "corpus of unprovenanced Maya monuments" discussed here is therefore a relatively new problem of Meso-American archaeology and art history. In flagrant contrast to the present situation, Sylvanus G. Morley (1937-1938) for example, was able to cite only four monuments whose sources are unknown in his voluminous "Appendix XIII: Monuments or objects having inscriptions from the Maya area that have been removed from their original positions," in which he gives limited information on individual monuments or objects, such as provenance, removal date, present location and catalogue number. Among these objects, only a single item is found in a European collection, namely a carved stone column in the Museum für Völkerkunde, in Berlin.

A study of the "corpus of unprovenanced sculptures" therefore proves to be very difficult, because it could hardly be evaluated with the contained historical data, since they could not be brought into a geographical context. So, the unprovenanced objects are interpreted only hypothetically. The systematic recording of these unprovenanced objects and their publication is a prerequisite to integrate the monuments into the proper geographical, stylistical, chronological or historical contexts.

The following catalogue is a preliminary and modest attempt to register the unprovenanced major stone sculptures from the Maya Lowlands that are found in Europe and to assemble them into one volume, since the data published previously are widely scattered and, for the most part, not easily accessible; many important references are contained only in exhibit and auction catalogues, out-of-print art books, art journals and small-edition museum publications.

In addition to this catalogue of the unprovenanced stone sculptures situated in Europe, I intend to publish an additional compilation of the numerous monuments in private and public collections in the United States.

I hope that this inventory of Maya Lowland stone monuments, which contains a series of objects which are relatively unknown or are being published for the first time, represents a small contribution toward the study of these interesting sculptures and serves as a starting-point for an intensive investigation and analysis whose object is to disclose the complex and complicated meaning of the Maya reliefs and thereby, perhaps solve some of the countless enigmas of the mysterious ancient Maya.

Graz
October, 1977

KHM

INTRODUCTION

The epigraphic discoveries made by Heinrich Berlin (1958, 1968, 1974) and Tatiana Proskouriakoff (1960, 1961a, 1961b, 1963, 1964) have provided evidence that the ancient Maya hieroglyphic texts, which are still for the most part undeciphered, deal with important dynastic, biographical and historical data, and not exclusively with mythological and religious matters.

Berlin recognized in his pioneering study (1958), a special hieroglyph in the Maya inscriptions which has the so-called "Ben-Ich" affix as a superfix, and shows as an invariable prefix the glyphs J. Eric S. Thompson (1950, p. 276, Fig. 43) defined as "water group," while the main sign is a variable glyph and is frequently associated with particular archaeological sites. Berlin named this glyph-group which probably represents a geographical referent, as an "emblem glyph." Since the variable main sign is associated commonly with a specific site, the emblems, therefore, are named for the site at which they appear the earliest and the most abundantly. While it is currently not certain whether the emblem signifies a site, a ruling dynasty or perhaps a tutelary god, the emblem glyph thus becomes an important factor in recognizing the socio-political connections and determining the sphere of political influence of particular ceremonial centers.

Emblem glyphs first discovered included those from Palenque, Piedras Negras, Yaxchilan and Naranjo; today we know more than 30, and a few sites, such as Tikal, Yaxchilan or Palenque, have even more emblems (Berlin 1958; Barthel 1969; Marcus 1976, p. 14, 15).

Proskouriakoff made the important discovery that the Maya texts contain contemporaneous historical data. Her research on the rulers and the dynasties of Yaxchilan, Piedras Negras and Naranjo has led to similar investigations by other scholars on the texts of other sites. For example, David H. Kelley (1962) analyzed the historical content of the Quirigua inscriptions; R.E.W. Adams (1971) a text of Altar de Sacrificios; Peter Mathews and Linda Schele (1974) studied the dynasties of Palenque; and Gary W. Pahl (1976) researched the interpersonal relationships and succession of Maya rulers in Copan. The results of the historical interpretation of the Maya texts have caused Michael D. Coe and Elizabeth P. Benson (1966, p. 3) to make the following important demand: "The discoveries made by Berlin and Proskouriakoff in the subject matter of Classic Maya inscriptions have made it imperative for all objects with such inscriptions to reach the light of full publication." By "full publication," both authors mean the following: "Such publications must include the following: 1) a description of the whole object; 2) a clear, large-scale photograph of the whole object, taken in the best light possible, with the enlargement of details difficult to see at the usual scale; 3) an accurate drawing of the entire inscription; 4) an exposition of the whole text, with a Thompson *Catalog* identification of every legible glyph in the inscription, and 5) a commentary of the inscription in the light of present evidence." It must be mentioned here that only a few Maya inscriptions have hitherto been published in this desired form.

The earliest example of a relatively full publication was attempted by Alfred P. Maudslay in his colossal work "Biologia Centrali-Americana: Archaeology" (1889-1902), in which he published every Maya inscription known to him in excellent, large-format photographs and matching accurate drawings. The Austrian explorer Teobert Maler likewise recorded a profusion of Maya monuments with outstanding photographs (1901, 1903, 1908); many of his illustrations serve as the only reference to this day.

Between the two world wars, Sylvanus G. Morley began a project to completely document the Maya inscriptions, and published in 1920 the inscriptions of Copan and other sites in Honduras; in 1937 and 1938 he published the extensive "Inscriptions of Peten." However, he restricted himself more or less to calendrical texts and left the non-calendrical texts unconsidered. In 1948, Morley published a mimeographed "Checklist of the Corpus Inscriptionum Mayarum"; however, this list contains only the names of all inscriptions known to him and no further statements or illustrations. It was not possible for Morley to record and publish the inscriptions in the Mexican states of Chiapas, Campeche, Tabasco or in the territory of Quintana Roo.

Several years ago, Ian Graham and the Peabody Museum, Harvard University set about the long-expected and ambitious project of documenting and publishing all the Maya inscriptions, with the exception of texts on ceramics and in the manuscripts. Graham, who had already completely recorded several Maya sites and inscriptions (1967), has been assisted by Eric von Euw since 1971. As of now, the result of this work has been the publication of four fascicles of the "Corpus of Maya Hieroglyphic Inscriptions." In addition to a short description of the site and the monuments, the large quarto format volumes contain photographs and accurate line drawings of the inscriptions. Decades will probably pass before the project is completed; then the first complete corpus, covering approximately 2,000 individual monuments from some 200 known sites, will be available.

The three authentic Maya manuscripts, preserved today in the European cities of Dresden, Paris and Madrid, were already completely published in the past century; however, it has been possible through the application of more modern reproduction techniques that the manuscripts could appear in an optimum form, in a true-color facsimile

edition, bound according to the original in leporello folding. This important project of publishing all the Maya codices in color, which means the delicate originals have no longer to be studied, has been realized in Europe, namely in Graz, Austria.

Consequently, a documentation of a corpus of texts on Maya ceramics is still outstanding; Michael D. Coe (1973, 1975) has produced important contributions to such a documentation and Nicholas M. Hellmuth (1975, p. 34) has, over the years, photographed countless Maya ceramics; these will be published by him.

All of these accomplished, begun or planned projects are concentrated on Maya inscriptions and the "Corpus of Maya Hieroglyphic Inscriptions" will probably also cover only a few sculptures which are without text and show only pictorial images. Ian Graham (1975, p. 8) writes in this connection: "...where hieroglyphs are accompanied by representational art, or accompany it, the entire design will be recorded. In a very few cases an object that bears no inscription will be included: one member of a set of lintels, for example, when other members of the set do carry inscriptions." With unprovenanced monuments, it is scarcely possible to prove if they are part of a set and it appears, therefore, questionable whether "scenes" without text will be recorded, so far as unprovenanced pieces are concerned.

The fact that Maya sculptures and reliefs without inscriptions provide extremely important material for iconographic studies, and thus can give real insight into the culture of the ancient Maya, gives me the opinion that it is also necessary to record and publish this pictorial material.

The recent compilation deals with major Maya stone sculpture, for the reasons stated above; these are monumental independent sculptures and architectural sculptures, including fragments, all assembled here without taking into regard whether or not hieroglyphic texts are associated with them.

Major sculpture was usually designated in the literature as "monument" or "monumental art," without taking into consideration the size of the objects (J.A. Graham 1972). A clear and complete definition for the term "monument" as it pertains to Maya archaeology has not been given up to now, and this term will be understood and used here in its widest sense.

The catalogue basically deals with monuments made only of stone; objects from other materials, like stucco or wood, have been omitted.

Important fragmentary objects are included; however, the almost life-sized stone heads, for example, which were sculptured in the round and were probably part of statues, remain unconsidered. Such stone heads are found, among others in the following European collections: Rautenstrauch-Joest-Museum, Cologne (Bolz 1975, Pl. LXV); Nationalmuseum Stockholm (Museum Cat. No. NM Sk 2064); Rietberg Museum, Zurich (Haberland 1971, No. 58); private collection, Paris (Franco 1966, Plates 5, 6, 28).

Only objects whose stylistic characteristics point to a Maya Lowlands origin are considered; objects which seem to come from the Maya Highlands of Guatemala or the Pacific Piedmont of Guatemala are not included here. The culture-geographic area of the Maya Lowlands includes parts of Southeast-Mexico (the states of Tabasco, Campeche, Chiapas, Yucatan, and the Territory of Quintana Roo), the entire state of Belize, as well as parts of Guatemala (the Departments of Peten and Izabal) and Honduras.

The first listing of Maya monuments of unknown provenance was published by Clemency Coggins in 1970 in a short article on "displaced Mayan sculpture," in which she reported about 20 items in European collections. Unfortunately, the Coggins list contains only extremely short statements on the individual sculptures, and no illustrations.

This catalogue describes 51 objects of unknown provenance in private and public collections in Europe and provides photographs and drawings of the majority of the pieces; however, it must be clearly stated that completeness could not be achieved since many pieces found in private hands are not accessible. For diverse reasons, I could not get permission to use copies of previously published photographs of a number of important monuments in private hands.

Fortunately, it is certain that some of these monuments will be published within the "Corpus of Maya Hieroglypic Inscriptions" in the separate class "Collections," in connection with archaeological sites, to which they can be stylistically assigned.

A thorough and comprehensive catalogue of major Maya stone sculpture, that makes no distinction between objects with or without inscriptions, is still outstanding, and, considering the great profusion of these pieces, certainly could only be assembled by institutions. That catalogue would naturally have to include both provenanced and unprovenanced sculptures. A catalogue in the form of that by Beatriz de la Fuente (1973) on the monumental sculptures of Olmec art would certainly be of the greatest value in the study of Maya art and archaeology.

It was previously indicated that this catalogue of unprovenanced Maya stone monuments in European collections must be regarded as preliminary and incomplete, and can only be viewed as the first modest step toward the compilation of a complete "corpus of unprovenanced Maya sculptures." For the next step, it would be necessary to record the numerous monuments in non-European countries, first the monuments in North America and then the barely-known objects of unknown origin in Mexico (see Plates 13, 14) and other Middle-American countries.

Before we discuss the Maya objects of unknown origin, most of which reached Europe in the middle of the twentieth century, a short historical overview of the most important Maya art objects will be given, which are of known provenance and came very early from the New World to the Old.

As is well known, the Spanish conquerors showed a great interest in the art works of the Indians, in so far as they were formed of precious metals, especially gold; the Spanish gave less consideration to the objects of less precious materials, like wood, ceramics, green stones, bones of men and animals, shells, snails or feathers from colorful tropical birds, which the Indians themselves valued highly. The only art treasures which were not fashioned of precious metals were brought to Europe in Spanish ships, not as items of high aesthetic beauty or careful workmanship, but rather as curiosities of the exotic newly-discovered lands.

In Europe, the Indian works of art were paid the greatest attention and soon found entrance into the collections and "Wunderkammern" of the aristocracy. They were also fully acknowledged and appreciated by the important artists of the Renaissance. One of these was the famous German artist, Albrecht Durer, who, by chance, was present when the first shipments from the New World arrived in Brussels. This shipment consisted of art treasures that had fallen into the hands of the Spanish as gifts, through trade or by theft; in July, 1519, Herman Cortes sent them from Mexico to Emperor Charles V, and in November of the same year, they arrived in Seville; they were later sent on to Flanders. Of these works of art, probably primarily from the Aztecs and Mixtecs of Central Mexico, Dürer noted the following entry for August 27, 1520, in his diary during his trip through the Low Countries: "I also saw the things that were brought to the king from the new land of gold: a sun entirely of gold, a whole fathom wide, and a moon entirely of silver, of equal size, likewise two rooms of rare accoutrements, of all manner of their weapons, armour, bows and arrows, wonderful arms, strange garments, bed hangings and all manner of wonderful things for many uses, all much fairer to behold than any marvel. These things are all so precious that they are valued at one hundred thousand guilders. And in all the days of my life I have seen nothing that has so rejoiced my heart as these things. For I saw among them strange artificial objects and marvelled at the subtle ingenia of the men in foreign lands. The things I saw I have no words to express."

It is not mentioned in the reports at our disposal if the objects included some created by the Maya Indians; it is possible, since the conquistadors first encountered the Maya tribes of Yucatan during the expedition of 1517, under the command of Francisco Fernandez de Cordoba and in 1518 under Juan de Grijalva; later, the Aztecs were met in central Mexico. In the archives in Seville, one finds an early listing of a shipment of Meso-American objects sent to Europe from the Grijalva expedition; the shipment allegedly included "un libro de indios"; it is not possible to verify whether this was a Maya Codex. All three authentic Maya manuscripts emerged in later centuries, at different moments and in various European cities. Of these precious Indian documents, which are stored today in Dresden, Madrid and Paris, the Codex in Dresden (Pl. 1) was the earliest known; in 1739, it was offered for sale in Vienna, and an official of the Kurfürstlichen Library in Dresden acquired the rare and beautiful manuscript, which he described as a "priceless Mexican book with hieroglyphic figures" and which much later proved to be the most important Codex of the post-classic Maya culture.

In the 1860's, the second remaining codex of the Maya was discovered in two parts in two different locations in Spain; the larger fragment was found at Madrid, the smaller one in Extremadura. Later investigations discovered that the two pieces formed a single document (Pl. 2).

In 1895, the French scholar and Americanist Léon de Rosny found, through a lucky chance, a very badly preserved codex with Maya hieroglyphs in the National Library in Paris, actually in a basket of old papers, wrapped in a piece of torn paper with the name "Perez" written on it. Therefore, this manuscript was first labelled the "Codex Peresianus"; today it known as the Codex Paris (Pl. 3). When and how these three manuscripts reached Europe is still not clear today and for Maya objects that were sent to Europe in the late 18th century, there is corresponding proof that some archaeological objects came from the ruins of Palenque, Mexico, for example.

Antonio del Rio, captain of artillery in the Spanish army stationed in Guatemala was one of the first Maya archaeologists. In 1787, he was ordered by Jose Estacheria, President of the Royal Audiencia in Guatemala, to explore the ruins of Palenque, hidden deep in the tropical rain forests in the north of Chiapas. The express intention of this early expedition was to collect artifacts and send them to Spain; in due course, several excavations were made and several pottery vessels, flint lances, a small pot with teeth and bones, small plaques of hieroglyphs, and important large fragments from several basreliefs were found. Among the 32 items that Captain del Rio removed, were also some ethnological objects, such as a bow and seven arrows of the Lacandon Maya, living at this time in the vicinity of Palenque. After the expedition, del Rio brought the written report of his activities, the drawings of the ruins and the archaeological artifacts, as well as the artifacts

themselves, to Guatemala and delivered them to Estacheria. The collection of antiquities was loaded onto the frigate Nuestra Señora de los Dolores, also called La Bastanesa, ferried to Spain and placed in the 'Gabinete de Historia Natural.'

Almost a century later, in 1880, Leon de Rosny discovered the collection from Palenque, and realized it was of great interest since it contained stone monuments that were the first monuments of the classic Maya culture to reach Europe.
delete above

Almost a century later, in 1880, Léon de Rosny discovered the collection from Palenque. That is of great interest since it contains stone monuments that were the first monuments of the classic Maya culture to reach Europe.

In addition to 10 stucco pieces and a stucco head which were selected by del Rio "to denote the quality of the lime," three stone tablets deserve our special attention. The most famous of these limestone tablets is the so-called "Madrid Stela" (Pl. 4), a beautiful and well-preserved relief, which was sawn by del Rio in Palenque, in order to lessen the weight for the difficult transport; this method has sadly survived to the present day. Unfortunately, during this process, six non-calendrical hieroglyphs were recklessly cut in half. Through the research of Samuel Lothrop (1929) and Heinrich Berlin (1970), it was proven that this monument was not a stela but was incontestably the right leg of a stone table or throne, which once stood in House E of the Palace in Palenque. This identification was made with the aid of a drawing of the del Rio expedition, which shows the original stone throne *in situ* and in its entirety (Castañeda Paganini 1946). Later, this famous "Madrid Stela" arrived at the "Museo de America" in Madrid, along with the other antiquities from Palenque.

Later European expeditions to the Maya country often only brought a small yield; the early archaeologists John Galindo and Désiré Charnay succeeded in obtaining only minor artifacts from the classic Maya culture and bringing them to Europe; these collections contained not a single stone monument.

The Irishman John or Juan Galindo (1802-1839), a colonel in the service of the Republic of Central America, is considered as one of the first archaeologists; in the course of his expeditions in the Peten of Guatemala and to Copan in Honduras, he acquired several Maya antiquities and sent them to Europe. In 1831, he was the military governor of Peten and in this capacity, made several expeditions from Flores, the capital city of this Department, to Topoxte Island in Lake Yaxha and Palenque in Chiapas. On the Island of Topoxte, he collected six potsherds; one piece survives in the collection of the Musée de l'Homme, in Paris.

In the same year, he also visited the famous ruins of Palenque, and removed from there several stucco glyphs from the facade of "L'Étude," a structure known today as the "Temple of the Inscriptions," and presented these to the Society of Antiquaries of London and to the Société de Géographie in Paris. The glyphs sent to Paris are still there today, in the Musée de l'Homme. There is also a possibility that 10 glyphs of the Jomard Collection come from the shipment from Colonel Galindo, or from the collection of the important French Maya-researcher, Charnay. In 1866, the 10 glyphs of Jomard went to the Museum ofDouai, a city in northern France. It is regrettable that these stucco glyphs from Palenque were never accurately described, drawn or photographed, because in 1944, they were completely destroyed as a result of the war; this was an irretrievable loss for science. This case shows how important it is to record archaeological objects exactly.

Ceramic objects that were found on the Island of Flores in Lake Peten-Itza by Galindo, are also in the Musée de l'Homme today.

In 1834, Galindo was ordered to make an official report on the ruins of Copan, Honduras, and stayed in May and June of that year in Copan, writing accurate reports of his work making drawings and maps and sent his report to Paris in 1834 to the Société de Géographie, which published it in 1835. With this report, several original archaeological artifacts were included: a jade bead and four obsidian blades.

Between 1860 and 1880, several minor Maya antiquities came to Paris, and today are found in the Musée de l'Homme. This was made possible through the efforts of the Frenchman Désiré Charnay (1828-1915), who was the first researcher to successfully use photography in the Maya area; he also made a great number of paper molds of relief sculpture.

In 1864, during the construction of a 1 kilometer-long canal connecting the Rio San Francisco del Mar and the Rio Graciosa, approximately 30 kilometers northeast of the present Puerto Barrios on the Caribbean Coast of Guatemala, a mound was discovered which contained several interesting archaeological pieces, including several of jade. A celt-like object, a jadeite pendant of a very pale green color and 21.6 centimeters long proved to be a sensational find. This small object from the Rio Graciosa shows on one side, a person looking to the right, a Maya ruler, and on the ground behind the central figure, a prostrate captive. The reverse side of the pendant, which in the conception of its form is similar to a typical classic Maya stela and possesses a certain monumental character, shows an incised inscription which if formed of a single long column of 15 glyphs. The first 10 glyphs give an Initial Series date 8.14.3.1.12 1 Eb O Yaxkin, corresponding to September 15, 320 A.D.; the following glyphs are not of a chronological nature.

This find with the early date was of the utmost importance; from 1864 until the discovery in 1959 (Shook, 1960) of Stela 29 of Tikal, which has the Maya date 8.12.14.8.15 13 Men 3 Zip (July 6, 292 A.D.), this famous green jadeite pendant was the oldest surely dated object from the Maya Lowlands (Pl. 5 and 6). The digging of the canal on the Rio Graciosa was supervised by the Dutch civil engineer S.A. van Braam; it was through his efforts that this important jadeite piece arrived in Leiden, Holland; it is therefore universally known as the Leyden Plaque. Tikal is suspected as the provenance of this highly polished pendant, since stylistic comparison with the Stelae 1, 2, 5, 10, and 11 from Tikal exhibits several close analogies (Morley and Morley 1939).

At the end of the 19th century, more monumental sculptures from the Maya culture reached Europe, this time, rare objects made of wood, namely lintels from the temples in Tikal, Guatemala.

In 1875, the English traveler J.W. Boddam-Whetham was able to obtain two fragments of carved beams from the Indians of Flores (1877, p. 301), brought them to England and presented them to the South Kensington Museum. These wooden fragments are parts of a lintel from the ruins of Tikal and are found today in the British Museum, in London.

Two years later, the Swiss botanist Dr. Gustave Bernoulli (1834-1878) came to Tikal and obtained permission from the government of Guatemala to remove some of the carved zapote-beams from the ruined temples. Bernoulli succeeded in getting several excellently preserved lintels; he himself was not to see Europe again — he died on the return trip to Switzerland, in San Francisco in 1878. The wooden lintels from Temple IV in Tikal reached his hometown and later proceeded through the efforts of his heirs to the Museum at Basel, where these rare and precious treasures are found today; it is a wonder they could have survived a thousand years in the tropical climate of the hot, damp rain forest.

Almost at the same time as the wooden monuments reached Europe, stone monuments also arrived, through the efforts of the British Alfred Percival Maudslay (1850-1931); he conducted a series of expeditions to Maya sites between the years 1881 and 1894. Maudslay made paper molds of the monuments and inscriptions, took photographs, and published his findings in the "Biologia Centrali-Americana," still a classic work on Maya archaeology. In addition to the molds and casts in Maudslay's collection, there is a series of important original stone sculpture, including monuments from Copan, Honduras and Yaxchilan, Chiapas, Mexico.

During his visit to the ruins of Yaxchilan on the Rio Usumacinta which he called at that time Menche, in 1882, it was generally accepted these extensive ruin groups on the banks of the Usumacinta were situated in the state of Guatemala, and not in Chiapas, Mexico. Maudslay therefore placed an official request through the government of Guatemala for the removal of stone sculpture; his proposal was accepted. During his stay in Yaxchilan, he removed a carved stone lintel and took it to England with him. This monument, Lintel 24, is 1.09 meters high, and 74 cm wide; in order to make the difficult and laborious journey through the jungle easier, methods not unsimilar to those of Antonio del Rio were resorted to. The Austrian explorer and photographer Teobert Maler (1842-1917) accordingly criticized this sharply: "An examination of the heap of ruins at the spot resulted in finding out that the back of the lintel had been hacked off with an axe, which still lay close by, in order to lessen the weight of the sculpture. By this rude process the inscription on the exterior face (probably eight characters) was unfortunately all broken to pieces. The chips were lying all about!" (Maler 1903, p. 152).

In 1883, Maudslay commissioned his assistants, the Guatemalans Gorgonio Lopez and his brothers, to remove a series of sculptured lintels from Yaxchilan, and send them to England. With the consent of the Guatemalan government, the monuments from Yaxchilan, Lintels 15, 16, (Pl. 8), 17, 25, 35 and fragments of Lintels 41 and 56 were brought out from the classic Maya center on the Usumacinta River and floated upstream in boats from the Rio Salinas to Nueve Cerros. The seven sculptures were hauled from here overland to Coban, the capital city of the Department of Alta Verapaz, by cart to Panzos on the Rio Polonchic, loaded on ships, which took this precious cargo to the port of Livingston; finally the stone reliefs were shipped to England. Curiously, one of the monuments, the front edge of Lintel 56 did not go to England, but through an error, it went to the Museum für Völkerkunde at Berlin. Maudslay (1889-1902, Vol. II of text, p. 47) tells us: "The original stone is one of those removed from the ruins by Gorgonio Lopez and his brothers which were repacked in Coban for transmission to England. However, by some mistake this particular stone was put into the wrong case and sent to the Museum at Berlin, where I have allowed it to remain..."

This gift from Maudslay to the Museum für Völkerkunde, Berlin (Cat. No. IV Ca 21015) showed a Maya date 9.15.6.13.1 7 Imix 19 Zip, corresponding to 738 A.D.; this monument may have been destroyed when the Museum burned down in 1944, because it has been missing since the end of the war.

The lintels from Yaxchilan reached England at the turn of the century and were offered by Maudslay to the British Museum; however, the Trustees of the British Museum turned down the offer with the reasoning that there was no room to keep them. From then until 1922, the Maya sculptures of Yax-

chilan, together with the monuments acquired by Maudslay in 1885 in Copan (the Altar R and the step-riser of Temple 11, for instance) were stored in the Victoria and Albert Museum. Finally, the reached the British Museum.

In 1896 and 1897, the German scholar Eduard Seler (1859-1922), one of the pioneers in Mexican archaeology, travelled at the request of the Duc de Loubat to Central America and also succeeded in obtaining several important Maya stone monuments on this expedition and transported them to Europe. Among the monuments from Mexico and Guatemala, which the Duc de Loubat presented to the Museum at Berlin, a sculptured top part of a sandstone stela, which was discovered in a mound at Salinas de los Nueve Cerros in the Alta Verapaz, Guatemala, is especially noteworthy; it shows eight hieroglyphs (Pl. 9). There are also two fragmentary stelae that he had seen at the Finca Sacchana, Chiapas, Mexico, near the border of Guatemala (Seler 1901, pp. 13, 14) and which supposedly came from the ruins at Quen Santo, Guatemala (Pl. 10 and 11).

In this century, the most important Maya stone monuments, mainly stelae and altars, reached Europe, namely England and the British Museum. The British expeditions succeeded in transporting the monuments from where they were found in their colony of British Honduras (the present-day Belize) and bringing them to London, but also acquired some impressive large sculptures from Mexico and Guatemala. Sites from which major sculpture was removed are: Tulum on the east coast of Quintana Roo, Mexico; Naranjo in the Peten of Guatemala, as well as Pusilha, Benque Viejo and Mountain Cow in Belize. Stela 1 from Tulum was removed in 1916; in 1920, nine sections of structure B-XVIII, the inscriptions of the hieroglyphic stairway were carried away from Naranjo, and sent to England by the usual route across Belize.

The district medical officer in British Honduras, Dr. Thomas William Francis Gann (1867-1938), representing the British Museum, supervised the 1924 excavations of the ruins of Benque Viejo (Xunantunich), near the Guatemalan border; there he discovered an unusual square altar, sculptured on the top. Represented was a human skeleton and 14 glyph-blocks. This altar, which was 75cm long and 70 cm wide, was shipped to London by Gann.

In 1929, the Britisher John Eric Sidney Thompson (1898-1975) led the "Second Marshall Field Archaeological Exploration to British Honduras," and discovered among other monuments, a round altar, 56cm in diameter, in the ruins of Mountain Cow (Tximin Kax), in the subgroup Hatzcab Ceel; the altar showed the Maya Long Count date 9.19.0.0.0. 9 Ahau 18 Mol, corresponding to June 28, 810 A.D. This altar 2 from Tzimin Kax went to the British Museum, while another altar, No. 1, from the same place, went to Chicago.

A series of large stelae from the site of Pusilha came to England as a result of British expeditions that were conducted in 1928, 1929 and 1930; these monuments are unfortunately not on display in the Museum of Mankind in the British Museum, but are preserved in the Departmental Store where the reserve collections are housed. The stelae from Pusilha received the same fate as other monuments from Copan, Yaxchilan, Benque Viejo, Naranjo, Tzimin Kax and Tulum; it would be desirable if the greatest collection of classic Maya stone monuments in Europe could find a better locality soon, where these art treasures could also be accessible to the public.

All the Maya monuments previously mentioned and the objects that came from the countries of their origins in the Old World, during the period from the end of the 18th century to 1930, and which are now kept in museums in Spain, France, England, Switzerland and Germany, reached their destinations legally, always with the necessary approval of the concerned countries. In contrast to that, as the result of the re-evaluation of Maya art and the immense interest in the scientific and artistic accomplishments of the pre-Columbian Maya, a quantity of monuments, whose exact provenance is unknown, have been brought to Europe since around 1950; their export was certainly not conducted with the afore-mentioned approval.

In additional to these objects of unknown provenance, the European fine art market offered a considerable number of monuments for sale, whose provenance was known, or whose place of origin could be established through research. The monuments of known provenance came from such sites as Piedras Negras in Guatemala, the Mexican sites of Calakmul, Lacanja, El Cayo, El Chicozapote, Dzibilnocac, Oxkintok and Xcalumkin.

EXPLANATIONS

The entries in the following catalogue provide brief information on the present or latest known location, type, material, physical composition, dimensions, condition, suggested provenance, published illustrations and references for each object.

The individual synoptic headings followed by the appropriate data, are self-explanatory; however, several hints and explanations should be provided on the individual headings.

Information on the individual objects comes after the following headings: LOCATION, COLLECTION, CATALOGUE NUMBER, YEAR OF ACQUISITION, MONUMENT TYPE, MATERIAL, SHAPE, DIMENSIONS (height, width, thickness, diameter, relief depth), CONDITION, DESCRIPTION, INSCRIPTION, DATE, PROVENANCE, REMARKS, PHOTOGRAPH, DRAWING, RUBBING and REFERENCE. Where information is missing for the individual categories, these headings will be omitted.

The objects itemized in the catalogue are numbered consecutively from 1 to 51. The numerical order is based on the alphabetical order of the locations of the monuments, first by the individual countries, and further by the names of the cities concerned.

It should be understood that LOCATION will contain information on the collection where the object is or was found; in several cases the place where the object was exhibited or offered for sale is named.

The COLLECTION heading indicates the name of the museum or private collection where the object is or was found; in some cases of private ownership no names are known; in others, only initials.

CATALOGUE NUMBER is the designation given to the object by its museum. Sometimes, it is a number combined with letters. The catalogue number corresponds to an accession or acquisition number.

The YEAR OF ACQUISITION is furnished by determining when the objects became part of a public collection.

MONUMENT TYPE is a special problem and in many cases, the determination is only provisional and preliminary. Special difficulties naturally occur with the fragmentary pieces. A clearly-defined typology of Maya monuments has not been published by archaeologists. The best-known types of monuments are stelae and altars, yet there is a great number of other types or classes, like objects of larger proportions that are regarded as monuments, like lintels, panels, door jambs, columns, ball game sculpture, steps and stairways, etc.

Ian Graham (1975, p. 25) furnished the following classes of monument types, including monumental and architectural inscriptions: Altar, Ball-court sculpture, Column, Cornice, Hieroglyphic stairway, or step, Jamb, Lintel, Panel, Pilaster or pier, Stela, Tablet, Throne, Zoomorph and supplementary classes which cover other types: Monument, Fragment and Miscellaneous. To these types, I would like to add stone boxes, sarcophagi and major anthropomorphic and zoomorphic statues, which Ian Graham probably dealt with under the "miscellaneous" heading.

Some explanatory hints should be provided on the most important monument types.

"Stelae" are upright, elongated stones, usually rectangular, rounded off or tapering toward the top. The height commonly varies from 1.50m to 10m. Stelae have five surfaces upon which to arrange sculpture, yet the ancient Maya artists generally used only one or two, the "Front" and "Back" and rarely more surfaces. The reliefs on the stelae are limited by the form of this type and are always higher than wide. Stelae are undecorated on the bottom, or butt, because the object was buried deep enough in the ground to provide the necessary stability for a heavy monolith.

An "Altar" is a low stone monument, often associated with stelae and shaped round or rectangularly. The height of the altar is smaller than the radius. Reliefs can be seen on the top surface as well as on the sides.

We understand "Lintel" to be an architectural element which spans the doorway in a structure, and which can be carved on three surfaces. The carved areas are generally rectangular and the relief is surrounded by a narrow frame. Both ends of the lintel, which rest on the two jambs are hidden in masonry and are therefore undecorated. Of the three visible surfaces, usually only the underside, and seldom the exterior surfaces, is sculptured. Stone lintels with reliefs are found predominantly in the Usumacinta River Valley, particularly in Yaxchilan, Chicozapote, El Cayo, Bonampak and Lacanja, and very frequently in the Northern Lowlands.

A "Panel" or a "Tablet" is a rectangular, sometimes oval, thin, stone slab, inserted vertically into the masonry of structures. The Piedras Negras "Lintels" are actually wall tablets.

Door "jambs" with reliefs are relatively rare and appear to be limited to the Northern Maya Lowlands; known examples are from Kabah and Xcalumkin. A square top is a characteristic of jambs.

"Ball Game Sculptures" are either panels that were inserted into the ball-court structures or ball-court markers, which designated a certain point or line of the ball court. The panels which show the activities of the ball players, were probably applied to the slanting sides of the stone-walled ball courts; in Yaxchilan, they are also found in a stairway. Ball court markers could be round or rectangular and were placed horizontally on the ground along a cen-

tral axis of the ball court. Ball court markers are known specifically from Lubaantun, La Esperanza (Chinkultic), Yaxchilan, Cancuen and Copan.

The monument type "Hieroglyphic Stairway, or Step" is found, among other sites, in Copan, Yaxchilan, Palenque, and especially in the region of the Petexbatun River in the Peten, for instance in Dos Pilas and Tamarindito.

There are basically two types of "Thrones"; one type is composed of a horizontal seat supported by four legs and a vertical slab which serves as a backrest. The backrest or screen, the edges of the seat and the legs can be carved. This type is encountered particularly in Palenque and Piedras Negras.

The second type is a free-standing throne in the shape of a jaguar and seems to be limited to sites in the Northern Lowlands, like Uxmal and Chichen Itza.

Circular "Columns" with reliefs or anthropomorphic served as doorway supports and are reported exclusively from the Northern Lowlands; these are in a decadent style and date chiefly from the Late Classic. Examples are found at Xcocha, Chilib, Acanmul, Yaxcopoil, Maxcanu, Xculoc and Sayil.

"Statues" that are covered in the present catalogue, are anthropomorphic sculptures in the round, life-size or larger. Objects done in a smaller scale were not considered. These monumental statues were probably not free-standing monuments, but served as architectural sculpture. Statues with tenons, which certainly were inserted into temple walls, are numerous in Uxmal and Labna, in the Puuc region of the Northern Lowlands.

Finally, there are various other types of monuments which are relatively rare and generally fall into the category of "Miscellaneous": Cornice, Pilaster or pier, Zoomorph, Stone box, Capstone, Chac Mool sculpture, Sarcophagi, etc.

Since monuments of unknown provenance are to a great extent either sawed off or broken into pieces, classification into a particular monument-type is very difficult. Many objects are placed in the vague designation of "panel" or "fragment" for that reason, although these are not types. A monument described, for example, as a rectangular stone slab, bearing a picture or inscription, and whose width is greater than its height, theoretically could be interpreted as a throne support, part of a hieroglyphic step, lintel or as a wall tablet. With such an object, we can exclude the hypothesis that it is a stela or a door jamb, because the carved surfaces of such monuments always possess a height greater than the width.

A relief, on the other hand, whose width is smaller than the height, could basically be a stela, a door jamb, or a sarcophagus lid. The distinction between altars and round ball court markers is problematical.

By way of demonstrating the difficult problem of defining monument type, I will cite an instance where an object was fitted into at least three distinct categories which were all incorrect. The Support No. 3 of Altar 2, from the site of Piedras Negras, was illustrated and described by Morley (1937-8, Pl. 136, d). The object, made of limestone, is 41cm high and 37cm long, shows nine glyphs within a frame and is today in the National Museum in Guatemala City. The object was imprecisely described as an "altar fragment" in a French publication, an exhibit catalogue (L'Art des Mayas du Guatemala 1967, No. 200). A year later, the support was designated as a "sculptured panel" in an exhibit catalogue published in Paris (Lehmann et Lehmann 1968, No. 92); finally, this object was regarded as a "fragment, probably from a lintel" in an exhibit catalogue (Lujan Munoz 1974, No. 78) published in Japan in 1974.

There are many such examples of incorrect monument-type classification: a Late Classic relief found in a North American art institute was described as a "carvel wall panel" (von Winning 1968, p. 292, No. 462), until it became clearly known that it was actually Stela 2 from Piedras Negras (Maler 1901, Pl. 15).

Limestone of a distinctive quality generally served as the MATERIAL for stone monuments, however, few objects have received petrological examinations; this analysis is necessary, however, because the results could give hints on the geographical origins of the objects.

A short comment on the physical nature of a monument is given under SHAPE; for more accurate information of the external form, the illustrations are to be consulted where they are available.

The DIMENSIONS of an item are to be understood as the maximum measurements and are given in the metric system. With some objects, the height and the width are only estimates, computed from the illustrations. For some pieces, the measurements are lacking.

An exact knowledge, then, of the dimensions is extemely important for eventually assigning the object to individual structures and sites, and can help solve the problem of provenance. An example *par excellence* is shown with the definite and demonstrable assignment of removed wooden lintels to particular structures in Tikal (W.R. Coe et al. 1961).

Under CONDITION, the physical condition of the object is presented, as to the fragmentation, weathering, intentional mutilation or recent destruction, and restorations.

The DESCRIPTION tries to give, in short form, a statement on the sculpture or the relief, primarily on the pictorial image. The right and left sides of an image or monument are always in terms of an observer facing the front of the object.

A short description of the hieroglyphic content is attempted under INSCRIPTION. The system outlin-

ed by J. Eric S. Thompson (1962) is employed for the transcription. For a more detailed explanation of the writing of the Classic Maya, see the works of Thompson (1950, 1962, 1965, 1972), David Kelley (1976) and Berthold Riese (1971, 1975). The position of the glyph-blocks is customarily referred to by a combination of capital letters and numbers, where the rows are named with letters and the columns with numbers. Maya texts are usually read in two columns from left to right and from top to bottom. If only one column is present, it is read from top to bottom. There are some exceptions where the reading direction is reversed.

The DATE category tries to pin-point the approximate time period of the manufacture or erection of a monument. The chronological position is made easier in the case of objects which include a Maya date in the inscription; the date of primary importance is the so-called "dedicatory date."

The dates of the Maya calendar were converted to our Christian calendar according to the so-called Goodman-Martinez Hernandez-Thompson (GMT) correlation. For an explanation and discussion of the Maya calendar, see the works of Linton Satterthwaite (1965), Thompson (1950) or Morley (1958).

If there are no hieroglyphic inscriptions or calendrical dates on a monument, the chronological position of the archaeological object is attempted through stylistic criteria. For a basic study and methodology, which can yield excellent results in reference to the chronological classification of Maya monuments from stylistic traits, see the important work of Proskouriakoff (1950). In many cases where no analogies could be found, the dating of a monument is only of a hypothetical nature.

The objects discussed here are predominantly from the Classic Period. This time period in the Maya Lowland territory is defined by the occurrence of Initial Series and Period Ending dates, which correspond to the dates between 8.12.14.8.15 - 10.4.0.0.0 in the Maya chronology; according to the GMT correlation, this time period falls between ca 320 and 900 A.D.

The present state of Meso-American archaeology places the beginning of the Classic period in the Maya Lowlands at the Maya date of 8.12.14.8.15 or 292 A.D., which appears on Stela 29 from Tikal; the Classic period ends with the date of 10.4.0.0.0 or 909 A.D., which is read on a monument in Tonina, Chiapas, Mexico (Becquelin et Baudez 1975).

The major time periods in the Maya Lowlands are generally classified as follows: Early Preclassic (ca. 1600-1000 B.C.), Middle Preclassic (ca 1000-300 B.C.), Late Preclassic (ca. 300-50 B.C.), Protoclassic (ca. 50 B.C.-250 A.D.), Early Classic (ca. 250-600 A.D.), and Late Classic (ca. 600-900 A.D.). The Post-Classic period which followed, divided into an Early and Late Phase, lasted until the European conquest of the Maya region.

PROVENANCE means the *suggested* provenance. All previous suggestions on the original source of a monument are mentioned where they are available in the literature. Establishing the provenance can be facilitated by the availability of an emblem glyph, which could furnish the site or its vicinity. In general, determining the provenance must be done through the analogy method.

For the location of geographical-cultural zones or specific sites in the Maya Lowlands, refer to the archaeological maps in Pollock (1965, p. 379) and Thompson (1950, Fig. 1).

Some objects, where it is doubtful that they are from the Classic Maya area, or where the possibility exists that they are fakes, are still considered in the catalogue in order to examine their status, because they have, at one time or another, been described as original Maya objects by some experts.

At this point, I should mention that a series of known Maya monuments have been published, whose origins were given erroneously, or as "unknown." In this category belongs a fragmentary relief in the Virginia Museum of Fine Arts, Richmond, purchased in 1961 (Chronique des Arts 1962, Ill. No. 82), and which had as the statement of provenance "Piedras Negras," actually was "Fragment A" from the site of Miraflores in Chiapas, Mexico (Berlin 1956, Fig. 4).

As a further example, a world-known New York auction house has offered for sale, among others, two Maya stone reliefs, whose origin was supposedly unknown, and a third piece whose provenance was listed incorrectly. A stela from "Chiapas" (Parke Bernet 1966, lot 122) turned out to be Stela 3 from Santa Rosa Xtampak, Campeche (Proskouriakoff 1950, Fig. 85 d); a second stela (Parke Bernet 1968, lot 109) was undoubtedly Stela 32 from Piedras Negras (Maler, 1901, Pl. 26). A year later, another stela, with the stated provenance of "Ocosingo Region, Chiapas, Mexico," was offered at auction. That statement inplicated the archaeological sites of Tonina or Santo Ton near Ocosingo; in reality, it was a published monument (Morley 1937-8, Vol. II, Fig. 43; Proskouriakoff 1950, Fig. 66 b) from an area very distant from Ocosingo; it was the Stela 2 from El Caribe in Peten, Guatemala.

Identification of these named monuments, which possessed no statement of provenance or an incorrect one, has been possible, because photographs and descriptions of them were available.

Not only are there objects whose provenance is "unknown" which were evidently previously known and published, there are monuments of unknown provenance which were given an unqualified statement of origin. Especially known examples are a colossal part of a facade of red-colored stucco from a temple supposedly in Kohunlich, Quintana Roo (Segovia 1969) or Calakmul, Campeche (Pl. 14), a

panel from El Cayo (Greene et al. 1971, Pl. 23), as well as two sculptured fragments allegedly from Chinikiha, Chiapas (Greene et al. 1972, Pl. 14, 15). All four monuments have no demonstrable provenance.

Under REMARKS, information is given that could not be considered with the preceding synoptic headings. First of all, the question of monument type will be dealt with, or comparisons with similar objects will be presented.

Illustrations in this catalogue or ones published at an earlier time will be listed under PHOTOGRAPH, DRAWING and RUBBING. As to the general problem of recording Maya stone monuments, attention is called to an article by John A. Graham and Steven R. Fitch (1972). Drawing was the earliest method of illustrating Maya monuments; later came photography and then the relatively new methods of rubbing (Merle Greene Robertson 1960, 1967, 1972) and stereo-photography.

The existence of illustrations has made possible in many cases the identification and verification of the place of origin of allegedly "unprovenanced" monuments. Here follows another example.

There is a sculptured limestone slab, 45cm high and about 35cm wide, in a private collection in Germany. The surface shows a reddish, almost purple-colored fresco (Bolz 1975, Pl. XXXVI). On one side the paint is excellently preserved; a deity is portrayed. The painting is 35cm high and about 23 cm wide. The former owner of the painted sculpture was informed that the provenance was "Chiapas." The object is a capstone from a typical Maya vault; there are about 35 examples of painted capstones known, and all are exclusively from sites in the Northern Lowlands — none are known from Chiapas. The capstones come from three particular archaeological zones: the Chichen Itza area; the Puuc region (Uxmal, Sacnicte, Xkichmook and Xcalumkin) and the Chenes area (Santa Rosa Xtampak, Hochob, Xnucbec, Pixoy, El Tabasceño, Dzibilnocac, Dzibiltun and Kivic), in the present states of Yucatan and Campeche. A provenance statement of "Chiapas" proved to be more than questionable in this instance.

An exact provenance was then discovered when someone chanced upon a drawing by Teobert Maler (Seler 1916, Abb, 49; Pollock 1970, Fig. 32, c, left), which shows a capstone in the ruins of Dzibilnocac, Campeche; the drawing was made in May of 1887. This drawing made possible the identification of the capstone as being from the west room of Structure 1, Dzibilnocac (Pl. 12).

In the REFERENCES at the end of each catalogue entry are cited the most important published papers in chronological order, which concern the aforementioned object. For a more detailed description, interpretation and discussion on the individual monuments, or for the prevailing epigraphic and iconographic research, one must consult the literature that I refer to, although only a few objects have had a more extensive analysis. The references repeat bibliographic data in abbreviated form (author or title, year, page, catalogue number). The complete bibliographical data are in the general bibliography of this catalogue.

#1

LOCATION Brussels
COLLECTION Musées Royaux d'Art et d'Histoire
CATALOGUE NUMBER A.AM 66-34
YEAR OF ACQUISITION 1961
MONUMENT TYPE Stela
MATERIAL Limestone
SHAPE Rectangular
DIMENSIONS Height: 250cm; width: 75cm; thickness: 29-46mm

CONDITION According to the seller's statement, this monument was found in two pieces; the fracture runs right under the nose of the human figure portrayed on it. To make the removal easier, the object was also sawed. Horizontal cut-lines go across the figure's knees as well as across the shield. The reverse side was sawed off and is uneven; the thickness measures 46mm at the top, 37mm in the middle and 46mm at the bottom. The condition of the relief is excellent; some glyphs on the top part of the monument are slightly eroded; a single glyph in position A18 is largely destroyed, which probably happened at the time of the sawing. The relief is enclosed on the sides and the top by a narrow frame and proves this part is complete; there is a piece missing from the lower section. There are no traces of color remaining.

DESCRIPTION The relief shows a richly-dressed male figure in profile, and looking to the right. In his right hand he holds a lance decorated with feathers; in his left hand, a shield with a god's mask in the center, and adorned with feathers. There is an unusual element in the figure's headdress — a double circle around a human head. This element could well represent a name glyph. There is a single column of glyphs on the left side of the stela, and two rows of glyphs at the top.

INSCRIPTION The text is composed of 29 glyph-blocks: A 1-21; B 1,2; C 1,2; D 1,2; E 1,2. A1 - A6 is a Maya Initial Series date. C1 is a distance number, 1.1.14.12. An emblem glyph is not discernible.

DATE The Initial Series clearly gives the Long Count date of 9.8.0.0.0, which corresponds to ca. 593 A.D. Late Classic.

PROVENANCE The seller of the monument gave "Palenque" for the provenance, however, the style is too different to be from Palenque or the Palenque region. G. Van Swieten of the Royal Museum in Brussels thinks it might be from Tonina, Chiapas, and Heinrich Berlin considers Naranjo or another site in Peten, Guatemala. The rare style of the glyphs, on the other hand, shows certain similarities with the glyphs on Stela 1 from Lacanja, Chiapas.

REMARKS Since the monument was sawed off on the reverse side and therefore is fragmentary, it can not be described exactly as a "stela." Van Swieten suggests rather, a door jamb, as are found, for example, in the temples at Palenque.

PHOTOGRAPHS Present catalogue, Pl. 16 (Museum photograph, A.C.L. 210733 B) and Pl. 17, detail (Museum photograph, A.C.L. 206193 B); Arts Mayas du Guatemala 1970, No. 234, Pl. LIV, left; Van Swieten 1976, No. 165; Mystère de l'Homme 1976, No. 97, p. 127.

REFERENCES Arts Mayas du Guatemala 1970, No. 234, pp. 95, 96, 119; Van Swieten 1976, No. 165; Mystère de l'Homme 1976, No. 97, pp. 126-128.

#2

LOCATION Brussels
COLLECTION Musèes Royaux d'Art et d'Histoire
CATALOGUE NUMBER A.AM 66-13
YEAR OF ACQUISITION 1966
MONUMENT TYPE Stela
MATERIAL Limestone
SHAPE Rectangular
DIMENSIONS Height: 165cm; width: 50cm; thickness: 26-36mm

CONDITION The object is sawed off on the top, the left side and at the bottom; the right edge appears to have been broken and may match the natural edge of the original monument. The photo shows evidence that the stone was sawed apart vertically and horizontally, in order to facilitate transport. The existing glyphs are complete, except for a glyph-block at the lower left, from which an unimportant piece is missing. The reverse side is sawed off and the thickness varies: 36mm at the top, 26mm in the middle and 28mm at the bottom. The reverse side is equipped at the moment with a marble plaque for reinforcement.

DESCRIPTION The relief is a glyph panel, consisting of two vertical columns of eight glyph-blocks each.

INSCRIPTION The lettering is: left side, column A (1-8); right side, column B (1-8). Heinrich Berlin designated these columns as M and N. Whenever a glyph-block consists of two glyphs, the left is customarily designated with an "a" and the right with a "b."

A1a shows a clause that occurs only in one other inscription, on a glyph slab in the Denver Museum of Natural History, with which this monument has much in common. A1b gives a title of a person; this title is common in the inscriptions of Piedras Negras. A4a gives the clause 87.515:25.181, and is considered to be the "capture glyph." B4a shows the emblem glyph for Bonampak, followed by a relationship glyph at B4b. B5a gives the day 4 Cimi. For further epigraphic details and a discussion of this inscription, refer to Berlin (1974).

DATE The inscription contains no Long Count date and a reading of the Maya date 9.10.8.6.2 (641

A.D.) or 9.13.1.1.5 (693 A.D.) is therefore hypothetically, Late Classic.

PROVENANCE Details in the text led Berlin to suggest that the inscription originated in Piedras Negras and is similar to a monument of unknown provenance in the Museum of Natural History, Denver. Ian Graham (written communication, 1976) doubts the Piedras Negras origin, however, also is of the conviction that the glyph slabs in Brussels and Denver are from the same site. The emblem glyph for Bonampak at B4a may be important in determining the provenance, which may not indicate the exact locality, but may represent an association with this site in the Selva Lacandona.

REMARKS The fragmentary condition of the edges of this monument makes for an inconclusive monument-type classification; it could be, however, the side surface of a stela. Berlin speaks vaguely of a glyph slab.

PHOTOGRAPHS Present catalogue, Pl. 18 (Museum photograph, A.C.L. 210734 B); Berlin 1974, Fig. 1; Van Swieten 1976, No. 166.

REFERENCES Berlin 1974; Van Swieten 1976, No. 166.

#3

LOCATION Brussels

COLLECTION Musées Royaux d'Art et d'Histoire

CATALOGUE NUMBER A.AM 1330

YEAR OF ACQUISITION 1929

MONUMENT TYPE Stela (fragment)

MATERIAL Tuff

SHAPE Irregular, see description

DIMENSIONS Height: 34cm; width: 45cm

CONDITION The object is a small fragment, of which only part of the front can be considered as complete. The piece appears to have been broken off a large object, probably a stela. Parts of the face and torso of the figure are relatively well-preserved.

DESCRIPTION The fragment shows a male anthropomorphic figure, whose upper body is more or less frontally presented and whose head is seen in profile. The figure looks up to his right. A cape around the shoulders is fastened at the breast with a large knot. To the right of the figure are parts of a special decorative border, feathers arranged with "buttons."

DATE Late Classic

PROVENANCE According to the statements of the previous owner, this fragment comes from the ruins of Copan, Honduras; however, it is not clearly proven whether this carving actually comes from there. The style of the fragment, as well as details speak plainly of a Copan source. The "feather and button" motif is common on the reverse sides of stelae of Copan, for example, on the stelae M, D, F and H. A careful comparison of all the stelae from Copan with this fragment could possibly allow an assignment and prove the provenance. The fragment is probably from Stela M.

REMARKS The fragment came to the Museum in 1929, as a donation from Jean Van de Putte, Assche-les-Bruxelles. The donor had acquired it in Middle-America. The former catalogue number was 8383B. The material was described as sandstone, but it is actually tuff, a stone which the Maya of Copan used for sculptures and architectural elements.

PHOTOGRAPHS Present catalogue, Pl. 19 (Museum photograph); Lavachery 1930, Fig. 13; Mystère de l'Homme 1976, No. 95, p. 125.

REFERENCES Lavachery 1930; Arts Mayas du Guatemala 1970, No. 238, pp. 96, 119; Mystère de l'Homme 1976, No. 95, p. 124.

#4

LOCATION Brussels

COLLECTION Musées Royaux d'Art et d'Histoire

CATALOGUE NUMBER A.AM 1331

YEAR OF ACQUISITION 1929

MONUMENT TYPE Stela (fragment)

MATERIAL Tuff

SHAPE Head-form, see description

DIMENSIONS Height: 28.5cm; width: 25.5cm; thickness: 15cm

CONDITION This is a fragment which was probably broken off a larger sculpture, probably a stela. A small piece of the headdress, a section of the face and part of the nose are damaged or missing.

DESCRIPTION The sculpture represents the head or mask of a god, presumably of God B, the rain god. It is definitely not a head from an independent statue, but certainly part of a larger composition; the suggestion that this fragment functioned as part of a stela is not unjustified since similar masks of gods appear on stelae from Copan, sometimes on headdresses, sometimes as ornaments on ceremonial dress, for example on Stela A. As with the previously discussed fragment, it may be possible to assign this piece to a specific monument in Copan through comparison and measurement surveying.

DATE Late Classic

PROVENANCE According to the statement of the previous owner, this fragment came from the ruins of Copan, Honduras, a location to which the style clearly hints.

REMARKS The head came to the Museum in 1929, together with the preceding fragment, through a donation by Jean Van de Putte. The former catalogue number in the Museum was 8381 B.

PHOTOGRAPHS Present catalogue, Pl. 20 (Museum photograph); Lavachery 1930, Fig. 12.

REFERENCE Lavachery 1930.

#5

LOCATION Brussels
COLLECTION Galerie Emile Deletaille
MONUMENT TYPE Stela
MATERIAL Limestone
SHAPE Rectangular.
DIMENSIONS Height: 212cm; width: 71cm
CONDITION The all-glyphic relief is framed on all sides by a wide edge, and is, therefore, complete. In order to make the removal easier, the monument was sawed into four pieces. Horizontal cut lines are clearly visible in the published photo.
DESCRIPTION A hieroglyphic text, which contains a Long Count date with a lunar series, is found within an approximately 7-8cm wide frame.
INSCRIPTION The text is formed of 15 glyph-blocks, beginning with an Initial Series Introducing Glyph, which covers the place of four glyph-blocks (A1,2 and B1,2), followed by two columns of seven glyph-blocks each. The glyph-block designation is as follows: A 1-9; B 1-9. Peter Mathews (written communication, 1977) commented as follows on the inscription:

> "All of this inscription is taken up by an Initial Series date. This date is 9.15.5.10.0 2 Ahau 3 Pop, the third day of the third lunar month, which was of 30 days. At B5 is recorded "G9 and F," two glyph groups signifying the ninth day of the nine "lords of the night" — a nine day cycle. At A9a, immediately preceding the "2 Ahau," is the statement "(within the) sixth tun," a "Yucatecan" style of recording the date, and one not usually found in conjunction with an Initial Series date."

DATE The Maya date 9.15.5.10.10.0 2 Ahau 3 Pop corresponds to February, 737 A.D. Late Classic.
PROVENANCE The form of the date statement corresponds to the so-called "Yucatecan" or "Puuc" style of dating and gives an indication to the area of origin. The style of the glyphs is similar to the glyphs from Xcalumkin. For these reasons, the most likely provenance is the Puuc region in the states of Yucatan or Campeche.
REMARKS The shape of the monument leads one to suspect that it is possibly not a stela, but a door jamb. The monument was in the possession of an art dealer in 1976, and the present owner is not known. Emile Deletaille (written communication, August 1977) informed me that the object is in private hands in Belgium, that he had contacted the owner, who wishes no republication of the piece, and would not give permission to use a copy of an illustration published in an exhibit catalogue.
PHOTOGRAPH Van Swieten 1976, No. 167 (Photographer B. Daubersy).
REFERENCE Van Swieten 1976, No. 167.

#6

LOCATION Brussels
COLLECTION Galerie Emile Deletaille
MONUMENT TYPE Panel
MATERIAL Limestone
SHAPE Nearly square
DIMENSIONS Height: 39cm; width: 40 cm
CONDITION The monument is apparently complete on the top part; the lower left side shows some fragmentary glyphs, and the whole right side is broken. The text is incomplete since the entire length of the right side is damaged. A section of two glyph-blocks at the lower left corner is missing. There is a crack running across the panel from top to bottom, that indicates that the object was broken in half. The carved surface is very well preserved.
INSCRIPTION The identifiable 49 glyph-blocks (A1-7, B1-7, C1-7, D1-7, E1-7, F1-7, and G1-7) are in many cases preserved only fragmentarily. Whether the original inscription consisted of more than seven horizontal rows of seven glyph-blocks each, has not been established. The text contains some problematical calendrical data and is of a historical nature.
DATE Ca. 7th century A.D. Late Classic
PROVENANCE Peter Mathews (written communication, 1977), who analyzed the inscription, commented on the monument and its supposed provenance:

> "It is fairly clear that this panel came from the same site as Michael Coe's (1973) "Panel No. 3," for the name recorded at A3 on this panel is also recorded (at D8) on Coe's panel."

Mathews suggests that El Peru, Peten, Guatemala, or Calakmul, Campeche, Mexico, or some site between the two is the place of origin of this panel. The monument published by Coe is likewise of unknown provenance and Coe suggests that it is from "Chiapas, Mexico, probably the Usumacinta drainage between Palenque and Piedras Negras."
REMARKS In comparison to carved texts, incised examples are relatively rare and often limited to wall panels. A known example is Stela 18 from Naranjo, Guatemala,which shows an incised inscription on the reverse side. The monument type of the fragment is not determinable.
PHOTOGRAPH Van Swieten 1976, No. 164.
REFERENCE Van Swieten 1976, No. 164.

#7

LOCATION Brussels
COLLECTION Galerie Emile Deletaille
MONUMENT TYPE Panel
MATERIAL Limestone
SHAPE Nearly rectangular
DIMENSIONS Height: 15cm; width: 36cm
CONDITION A large flaw is visible at the lower left corner, where part of a glyph has splintered off. The carved glyphs are excellently preserved and show very fine details.
DESCRIPTION The panel is framed by a border, which is damaged on the left side. The width of this border measures about 3cm, at the top and 2cm at the bottom and the sides. Within this border, there are three glyph-blocks arranged horizontally; they are composed of head forms.

INSCRIPTION The three glyph-blocks arranged side by side contain no calendrical data and probably refer to a historical personality. Peter Mathews (written communication, 1977) gives the following brief interpretation of the text:

> "Of the three glyph groups, the first two are name glyphs, the third most probably a title. The second glyph group is a 'bone' glyph, T 111, prefixed to an anthropomorphic head with jaguar ear and no lower jaw — instead a flint perforator comes out of his mouth. This particular glyph group is the "name glyph" of a ruler who is also mentioned on Stela 4 at Ixtutz (date 9.17.10.0.0), at B3."

This "name glyph" on Stela 4, Ixtutz, Peten, Guatemala, is shown in the present catalogue at Pl. 15, top, for purposes of comparison.

DATE Ca. 780 A.D. Late Classic

PROVENANCE The existence of an identical name-glyph, as mentioned above, on Stela 4 from Ixtutz, near Dolores, southeastern Peten, indicates that this glyph panel presumedly comes from Ixtutz, yet theoretically could come from sites in the neighborhood of Ixtutz, like Ixkun or Sacul. The inscribed stone blocks from Temple II, Ixtutz (Greene Robertson 1972, p. 103, Pl. 5, a-d) do not correspond stylistically with the panel in Brussels.

REMARKS The monument type of this glyph panel is unknown, however, the object could be part of a series of panels with inscriptions and perhaps come from a hieroglyphic stairway.

PHOTOGRAPHS Van Swieten 1976, No. 163 (cover photograph in color); black and white photograph in catalogue. Photographer B. Daubersy.

DRAWING Present catalogue, Pl. 21 (Line drawing by Karl Herbert Mayer, 1977)

REFERENCE Van Swieten 1976, No. 163.

#8

LOCATION Brussels
COLLECTION Private collection J.V.
MONUMENT TYPE Panel
MATERIAL Limestone
SHAPE Irregular, originally rectangular
DIMENSIONS Height: 72cm; width; 52-55.5cm
CONDITION The relief fragment shows the remains of a narrow frame at the top and bottom and may originally have not been much higher. The right side is broken off vertically and certainly was originally substantially wider. The left side is likewise fragmentary. Since the scene portrayed continues at the right and left, the original width was beyond a doubt greater than the height. The carved surface appears eroded, the glyphs especially are in bad condition and hardly discernible.

DESCRIPTION The incomplete relief shows a cross-legged, sitting human figure, probably male. The torso is portrayed frontally, the artificially, grossly deformed head is seen in profile. The left hand rests on the right lower leg, the right arm points upwards diagonally and holds an unknown object.

The personage wears a wide necklace around his neck, and jewelry on the wrists and ankles. There are some objects that are difficult to identify to the left of the person; they are possibly a basket and two long feathers. At the top left edge are some eroded glyph-blocks.

INSCRIPTION The text is badly weathered; on the left side are two or three glyph groups which are only partly preserved. The weathering does not leave any idea as to how many glyph-blocks there were; there may have been 8-10 blocks. By the general details that are available, one can assume that there are no calendrical glyphs.

DATE Late Classic

PROVENANCE Stylistically, the relief is similar to lintels from Chicozapote, Chiapas, Mexico. A provenance from the Usumacinta Valley is therefore most likely.

REMARKS The fragmentary condition hinders the assignment to a monument type. It is possibly a wall tablet, or perhaps a lintel.

PHOTOGRAPH Arts Mayas du Guatemala 1970, No. 275, Pl. LI (Photographs by L.P. Scholten), top, left.

REFERENCE Arts Mayas du Guatemala 1970, No. 275, pp. 98, 124.

#9

LOCATION Brussels
COLLECTION Private collection P.
MONUMENT TYPE Panel (?)
MATERIAL Limestone
SHAPE Rectangular
DIMENSIONS Maximum height: 21cm; maximum width: 24cm
CONDITION Fragment; no record
DESCRIPTION The exhibit catalogue entry describes the fragment as a "Bas-relief with Glyphs."
INSCRIPTION No record.
DATE Late Classic (?)
PROVENANCE Yucatan, Mexico
REMARKS The object was displayed during an exhibit of Maya art from Guatemala from September to November, 1970, in Brussels, and was, at that time, part of a private collection. No photo was published and no better description given, so there exists only some extremely incomplete data.
REFERENCE Arts Mayas du Guatemala 1970, No. 303, pp. 101, 124.

#10

LOCATION Brussels
COLLECTION Private collection P.
MONUMENT TYPE Panel (?)
MATERIAL Limestone
SHAPE Rectangular
DIMENSIONS 24 x 20 cm
CONDITION Fragment with heavily eroded sur-

face

DESCRIPTION The fragment shows six glyph-blocks; they are arranged in two rows of three glyph-blocks each. The glyphs are well-executed.

DATE Late Classic

PROVENANCE Region of Merida, Yucatan, Mexico.

REMARKS The object was displayed during an exhibit of Guatemalan Maya art from September to November, 1970, in Brussels and was at that time part of a private collection. No photos were published in the exhibit catalogue and no better description was provided; therefore, the only data is incomplete.

REFERENCE Arts Mayas du Guatemala 1970, No. 279, pp. 99, 124.

II. FRANCE

#11

LOCATION Paris

COLLECTION Musée de l'Homme

CATALOGUE NUMBER 67.37.1

YEAR OF ACQUISITION 1967

MONUMENT TYPE Column

MATERIAL Limestone

SHAPE Cylindrical

DIMENSIONS Height: 139cm; diameter: 47cm

CONDITION The column was hollowed out on the reverse side to facilitate the transport of the heavy monument; only the sculptured front remains. Moreover, it was sawed apart horizontally into four large almost equal pieces. The deep relief on the front is very well preserved and only a small piece to the left of the figure's head is missing. The original height of the column could not have been essentially reduced during the course of the mutilation.

DESCRIPTION Jose Luis Franco commented on the monument as follows:

> "This column was positioned at the entrance of a temple, where it divided the passage in two. The back of the piece is hollowed out, doubtless to reduce the weight. It is, evidentally, a representation of the god of death, 'Ah Puch' in Maya. His headdress is composed of a series of half-circle elements, which represent the night sky and the stars. The incrustations that were found in the eyes are lost... This shape, a very stylized skeleton, is typical for this period and shows clearly the influence of the culture of Central Mexico."

Franco designated one of the elements hanging on the front of the figure's belt as a "pendant" with a star-like element, which he interpreted as an eye. Clemency Coggins on the other hand described the column as a "phallic skeleton."

DATE Ca. 1100 A.D. Post Classic

PROVENANCE France simply gives "Mexico" as the provenance and Coggins "Campeche(?)." Carved or anthropomorphic stone columns in the Maya area have been reported only in the Northern Lowlands. In the state of Yucatan, the following sites are generally known sources of sculptured columns: Oxkintok, Yaxcopoil, Maxcanu and Sayil. Sites in the state of Campeche are, for example, San Pedro (Dzitbalche), Cansacbe, Chilib, Acanmul, Xculoc and Calkini. A carved sculpture, which can best be compared with this column, is a Non-Classic sculpture from Temax, Yucatan, currently in the Regional Museum in Merida (Proskouriakoff 1950, Fig. 105, c). The sculpture from Temax blends phallic and skeletal characteristics in a similar manner. The representation of skulls on a stone altar in the so-called cemetery in Uxmal is analogous to the shape of the head of this skeleton and could consequently point to an origin in the Uxmal region, or at least in the Puuc Region of Yucatan and Campeche (Morley 1956, Pl. 73, f).

REMARKS The carved column was displayed during an exhibit in the Galerie Jeanne Bucher from December, 1966 to February, 1967, in Paris and since then has been in the Musée de l'Homme.

PHOTOGRAPHS Present catalogue, Pl. 22 (Photothèque Musée de l'Homme, Cliché Jose Oster); Franco 1966, Pl. 34, right (Photograph by Luc Joubert).

REFERENCES Franco 1966, Pl. 34; Coggins 1970, p. 22.

#12

LOCATION Paris

COLLECTION Galerie Jeanne Bucher

MONUMENT TYPE Stela

MATERIAL Limestone

SHAPE Parallel sides with rounded top

DIMENSIONS Height: 142cm; width: 91cm

CONDITION The stela is relatively well-preserved, only the right side shows some deep erosion marks. The published photo shows two horizontal cuts that testify to the fact that the monument was sawed into three parts to make the removal easier and to facilitate its export. A part of the bottom is missing.

DESCRIPTION The stela is in the shape of an inverted U and shows an incised line just within the outside edge. Within this line, there are 13 glyph groups, of which two are barely visible and are only fragmentarily preserved; one on the right side has disappeared completely from the effects of the weather. The glyphs are incised. A scenic representation is enclosed by the inverted U-shape inscription; Franco describes it in the following manner:

> "This stone stela represents an upright, standing personality, who is holding a lance which is piercing a mythical animal. He is wearing a very stylized headdress."

The human figure is seen from the front; the legs are slightly apart; the feet turned outward. The head is pictured in profile and is turned to the right. In the right hand, the person holds a ceremonial lance with

manikin foot; in the left hand, a decorated shield. The figure stands on an object that is difficult to identify; it could be better interpreted as a representation of a god's mask than as a "mythical animal."

INSCRIPTION The half-circle shape of the glyph band on the stela is composed of approximately 13 glyph-blocks. They could be numbered consecutively from 1 to 13. The text begins at the lower left. The glyphs are very difficult to read, since they are done in a rare style. Part of the data communicated in the text could be calendrical. Glyph 6 could be the main sign T 506 (Kan, maize).

DATE Franco suggests Late Classic (9-10th century A.D.), but it could be from the Post Classic period.

PROVENANCE The stela, done in a decadent and crude style, is very unusual, and there is a lack of analogous pieces with which to derive a place of origin. Franco states Campeche. The face resembles representations of gods' masks of the Puuc and Chenes Regions of the Northern Maya Lowlands (cf Pl. 12, Dzibilnocac).

REMARKS The monument was seen during two exhibits, February to April, 1963, and December, 1966, to February, 1967, in the Galerie Jeanne Bucher, Paris; it was also displayed in the Rijksmuseum Kröller-Müller, Otterlo, from August to September, 1963.

PHOTOGRAPHS Present catalogue, Pl. 23 (Photograph by Luc Joubert); Bucher 1963, Pl. 19; Lehmann and Hammacher 1963, Cat. No. 24, Pl. 5; Franco 1966, Pl. 21.

REFERENCES Bucher 1963, Pl. 19; Lehmann and Hammacher 1963, Cat. No. 24; Franco 1966, Pl. 21; Coggins 1970, p. 22.

#13

LOCATION Paris

COLLECTION Galerie Jeanne Bucher

MONUMENT TYPE Panel

MATERIAL Limestone

SHAPE Sides are parallel, the top is flattish, rounded.

DIMENSIONS Height: 85cm; width: 55cm

CONDITION The monument is in a very fragmentary condition; the upper edge is probably indicative of the original height. There is a large piece missing from the bottom — the feet of the male figure are gone and the bottom edge is not horizontal but runs somewhat diagonally. The upper right corner is broken off, as is a part of the right edge. The carved surface has lost details through erosion.

DESCRIPTION The monument has a parallel, somewhat elevated border, which is about 8cm wide; it does not close completely at the top. Within the frame, there is a standing figure, pictured from the side and looking to the right. Around the figure's hips are wide, wrapped bands hanging in the front and back. The figure, executed in a crude style, holds an unidentifiable object in the hands. Franco interprets the pictorial image as follows: "This bas-relief represents a personality, who is without a doubt a priest, occupied with reading." Whether the object can be interpreted as a codex is more than questionable.

DATE Franco states "Classic," yet the Late or Post Classic must be considered.

PROVENANCE Franco states Campeche. The relief certainly comes from the Northern Lowlands, yet the unusual and decadent style gives no further key to determining the possible place of origin.

REMARKS The fragmentary condition of the monument makes the classification of type difficult. Franco designates it simply as "bas-relief" and Coggins as "upper part of a stela." There is still the possibility that it is a wall panel or a lintel.

PHOTOGRAPHS Present catalogue, Pl. 24 (Photograph by Luc Joubert); Bucher 1963, Pl. 22; Lehmann and Hammacher 1963, Cat. No. 27, Pl. 8; Franco 1966, Pl. 19.

REFERENCES Bucher 1963, Pl. 22; Lehmann and Hammacher 1963, Cat. No. 27; Franco 1966, Pl. 19; Coggins 1970, p. 22.

#14

LOCATION Paris

COLLECTION Galerie Jeanne Bucher

MONUMENT TYPE Stela

MATERIAL Limestone

SHAPE The original shape of the monument is unknown. The left side shows a vertical edge, the other sides are irregular.

DIMENSIONS Height: 64cm; maximum width: 51cm

CONDITION Only the left side of the fragment might represent an original edge. Evidently, pieces are missing from the top, right and bottom. The carved surface shows clear marks of erosion.

DESCRIPTION The relief shows part of a human figure. The upper body is almost represented frontally, the head is in profile. It appears that the person has both arms crossed over the breast. As for jewelry, there is a large collar, a circular ear plug and a headdress embellished with large feathers.

DATE Franco states the Late or Post Classic period because of the Maya-Toltec style (900-1200 A.D.).

PROVENANCE Franco suggests the Mayapan Region, Yucatan, as the provenance, and states that the Northern Lowlands are surely the place of origin; the stylistic traits show an association with Oxkintok, rather than Mayapan.

PHOTOGRAPHS Present catalogue, Pl. 25 (photograph by Luc Joubert); Bucher 1963, Pl. 16; Franco 1966, Pl. 26.

REFERENCES Bucher 1963, Pl. 16; Lehmann and Hammacher 1963, Cat. No. 33; Franco 1966, Pl. 26.

#15

LOCATION Paris

COLLECTION Galerie Jeanne Bucher

MONUMENT TYPE Panel

MATERIAL Limestone

SHAPE Rectangular, with rounded corners

DIMENSIONS Height: 38cm; width: 28cm; thickness: 12cm; height of the sculptured area: 30cm; relief depth: 3mm

CONDITION The carved panel is slightly eroded and well preserved. The face of the human figure, a ball player, is slightly damaged. It would have been deliberate damage from pre-Columbian times. Small pieces are missing from the frame, from the upper left and from the middle of the right side, as well as a large piece from the lower left. The reverse side is not sawed off, but is in the original condition.

DESCRIPTION The panel belongs to the class of the so-called "Ball Game Sculpture" and represents a ball player in full action. The scene on the panel is bordered on three sides by a narrow frame; the left side is open. Within the frame, whose width is variable and is the widest at the bottom, there is a richly dressed player with a large ball. The body is bent in a dynamic pose; the left arm adorned with a jade bracelet, is pointing upward at a 45 degree angle, to balance the weight of the body. The right hand is close to the body and appears to guide the ball that is shown above the ball deflector worn on the upper body. The player wears a complex headdress with wide, projecting feathers and a mask. He has a large round ear plug, a wide necklace and the left hand is adorned with a bracelet. The ribbed ball deflector protects the chest, a knee-pad protects the knee, which comes into contact with the hard ground continually during the ball game, and in this case, it is the right knee. So far as can be recognized, the player wears anklets and sandals. In front of him is a large ball, with a glyph and a number on it.

INSCRIPTION The only glyph group is T 501 (Imix) with an affix T 23 (al), prefixed by the number 12, in the form of two bars and two dots.

DATE Ca. 750-810 A.D.; Late Classic

PROVENANCE Ball player panels in this particular form are hitherto confirmed only in collections and not *in situ*; therefore, they are all of unknown origin. Stylistically, the relief must be attributed to the Usumacinta River region. Franco states "Mexico, Valley of the Usumacinta River." Michael D. Coe (1973, p. 30) makes the following observations on a similar limestone relief panel of a ball player:

> "From an unknown site along the Usumacinta River has come a series of almost twenty panels of marble-like limestone, now scattered in museums and private collections. Six or seven of these are said to show ball players, while the remainder consists of glyphic texts only."

Coe suggests a region in the Mexican part of the Usumacinta River Valley, between Chicozapote and La Mar, Chiapas.

REMARKS The illustrations published up to now of this panel are possibly inaccurately oriented, and do not show it placed upright, but with the vacant side upwards. One reason for this view results from a comparison with all the other ball game player representations of this series, where the panel is always oriented such that the narrow sides are on the top and bottom; the relief is also higher than it is wide. Also, the knee pad of the player is usually near the ground of the ball court.

PHOTOGRAPHS Present catalogue, Pl. 26 (photograph by Luc Joubert); Franco 1966, Pl. 15; Lehmann et Lehmann 1968, No. 98, p. 72; Arts Mayas du Guatemala 1970, Pl. LVI.

RUBBINGS Greene et al. 1972, Pl. 78; Hellmuth 1975, p. 9.

REFERENCES Franco 1966, Pl. 15; Lehmann et Lehmann 1968, p. 72; Arts Mayas du Guatemala 1970, No. 307, pp. 109, 124; Coggins 1970, p. 23; Greene et al. 1972, pp. 168, 169; Hellmuth 1975, p. 9; Taladoire 1976 a, p. 64 (Panel No. 3).

#16

LOCATION Paris

COLLECTION Galerie Jeanne Bucher

MONUMENT TYPE Panel

MATERIAL Limestone

SHAPE Rectangular, tapering slightly toward the bottom; the corners are rounded.

DIMENSIONS Height: 43cm; width: 26cm; thickness: 6cm; relief depth: 3mm.

CONDITION The relief is slightly eroded. Small pieces are missing from the left frame; a large piece is broken off from the lower left, as well as an important part of the base. The face of the human figure is destroyed and large sections of the legs are missing. Two glyph-blocks at the upper left are damaged on the right side. The reverse side has been sawn and broken to make the panel thinner. Originally, it may have been over 10cm thick; it is currently only 6cm thick.

DESCRIPTION The panel is enclosed on three sides by a border of varying width, and is open on the right. In concept it is comparable to the previously described panel (Cat. No. 15). A standing ball player slightly inclined to the right is pictured; there is a ball in front of him at the level of his chest. The player is wearing a large ornate headdress with shell work and a helmet with long clipped feathers that wave behind him and are decorated with scrolls. George Kubler (1969, p. 44) points out that the ball player is wearing a special shell-work helmet, of the same construction and style as the

Relief Panel 2 in the Bliss Collection at Dumbarton Oaks, Washington (Coe and Benson 1966, Fig. 6), which probably comes from Palenque or its vicinity, based on epigraphic and iconographic details. The left forearm and the hand appear to be padded; on the right, the player wears a jade bracelet. The ear plug is unusually shaped; the collar has a circular element in front. Around the upper body is the heavy and protective typical ribbed ball deflector. Besides a loincloth apron, he wears a skirt, open in front; the sides of the skirt are cut in a semicircular shape. Two unusual half-round elements on the upper thighs were interpreted by Nicholas Hellmuth (1975, p. 25) as:

> "Protruding from both sides of his thighs are semi-rigid thigh protectors of thick hide; these come into play when the player drops to the ground on thighs and buttocks."

On his left leg, he wears a protective knee pad. It is not clear if he is wearing sandals, since this part of the monument is broken off.

A large ball, with a hieroglyph and a number sign on it, is seen at the height of the ball deflector on the chest; the left hand appears to guide the heavy rubber ball. An additional glyph group is under the ball, and two further glyph groups are at the top left of the panel.

INSCRIPTION The inscription is composed of four glyph-blocks altogether, two at the upper left (A1, A2), one on the ball (C) and one at the lower right (B). A1 is heavily damaged; an oval affix and the main sign, a human head looking to the left, is recognized. A2a is an Ahau-like sign; of A2b only a half-circle element remains. C shows the numeral 12 on the left side, composed of two bars and two dots, to the right of which is the glyph T501. B shows the portrait glyph T1016 and the prefix T12, as well as the subfix T23.

DATE Ca. 750-810 A.D. (Greene); 6-7th century A.D. (Franco). Late Classic period.

PROVENANCE Usumacinta Valley, Mexico, according to Franco. As mentioned by Kubler, certain stylistic traits indicate the Palenque Region.

REMARKS Although it is stylistically very similar to the Ball Player Panel already described, the relief is not cut from the same limestone because the color is very different. Franco suggests that this panel, together with two others which are all glyphic, were worked from the same material, and came from a single structure where they formed a frieze. Kubler designates the panel as "ball-court marker fragment."

PHOTOGRAPHS Present catalogue, Pl. 27 (Photograph by Luc Joubert); Franco 1966, Pl. 14, right.

RUBBINGS Greene et al. 1972, Pl. 79

REFERENCES Franco 1966, Pl. 14; Lehmann et Lehmann 1968, No. 93; Kubler 1969, p. 44, Fig. 87; Coggins 1970, p. 23; Greene et al. 1972, pp. 170, 171; Taladoire 1976 a, pp. 65-66 (Panel No. 4).

#17

LOCATION Paris

COLLECTION Galerie Jeanne Bucher

MONUMENT TYPE Panel

MATERIAL Limestone

SHAPE Rectangular, with rounded corners

DIMENSIONS Height: 39.5cm; width: 26cm; thickness: 3cm; relief depth: 2mm

CONDITION The relief, which shows only hieroglyphs, is very well preserved, with only a single glyph on the upper right being slightly damaged. There are small cracks on the left edge, as well as at the upper right. At the lower right are some indentations. The reverse side, which is now partially hidden by a mount, was sawed off; the thickness is now 3cm and was originally certainly more than 10cm.

DESCRIPTION The inscribed tablet contains 10 glyph-blocks; they are arranged in four horizontal rows. The first two rows have four, the following two rows have three glyph-blocks each. At the lower right side, as well as on the base, is a blank space. The height of the sculptured part is approximately 30cm.

INSCRIPTION The glyph-blocks are arranged as follows: A1-A4, B1-B4, and C1, C2. The calendrical glyphs are at A1, B1, A2, A4, B4, C1 and C2. A glyph-block at B3 shows an Emblem Glyph which some scholars consider to be that of Calakmul, Campeche, Mexico. The text is of a historical nature.

DATE Franco states the 6-7th century A.D. Late Classic period. Berthold Riese (written communication, August 1977) has made a preliminary analysis of this inscription and observes from the included calendrical information, that the date could cover the period from 9.8.15.6.0 (13 Ahau 8 Zac) and 9.16.14.9.19 2 Cauac 2 Ceh, as well as 9.17.2.6.14, which corresponds approximately to the beginning of the 7th century to the second half of the 8th century.

PROVENANCE Franco states the Usumacinta River Valley as the suggested place of origin. The questionable emblem glyph from Calakmul at B3 could point to this location in southern Campeche.

REMARKS Inscribed tablets in similar shape, with similar dimensions and with similar spatial distribution of the glyphs are of completely unknown provenance. There are altogether four inscribed tablets in this form known up to this point; two are in Paris, one is in a private collection in the United States, which was obtained from an art dealer in Zurich, and the fourth was published by Michael Coe (1973, No. 6, Limestone glyph panel). For the latter panel, Coe suggests as the provenance, a region in the Usumacinta River Valley, between Chicozapote and La Mar. The inscribed tablets could, as mentioned, be associated with the relief tablets which show ball game players in action. Franco is positive that this glyph panel along with the following described entry (Cat. No. 18), as well

as the one previously described (the ball player relief panel, Cat. No. 16), were found as a unit.

PHOTOGRAPHS Present catalogue, Pl. 28 (Photograph by Luc Joubert); Franco 1966, Pl. 14, upper left; Lehmann et Lehmann 1968, No. 93, p. 67.

REFERENCES Franco 1966, Pl. 14; Lehmann et Lehmann 1968, No. 93, p. 66; Coggins 1970, p. 23; Taladoire 1976a, p. 68 (Panel No. 11).

#18

LOCATION Paris

COLLECTION Galerie Jeanne Bucher

MONUMENT TYPE Panel

MATERIAL Limestone

SHAPE Rectangular, with rounded corners

DIMENSIONS Height: 42cm; width: 23cm; thickness: 3cm; relief depth: 2mm

CONDITION The surface of the relief is slightly eroded. Only insignificant small parts are missing from the edges. An indentation is found in the lower left of the stone. The reverse side was sawed off; the current thickness is about 3cm and was originally certainly more than 10cm.

DESCRIPTION As was the preceding relief, this is an inscribed tablet, composed of 10 glyph-blocks that are arranged in four horizontal rows. The first two rows have three glyph-blocks each, the following two rows, which are placed on the right, have two glyph-blocks each. On the lower left side, as well as at the base, is a blank space. The dimensions, form, style and the number and arrangement of the glyph-blocks are similar to the previously described tablet (Cat. No. 17).

INSCRIPTION The glyph-blocks are arranged as follows: A1, A2, B1 through B4, C1-C4. The text is of a biographical nature and contains calendrical data at A1, B2-C2. At C4 is an emblem glyph, the location of which is yet presently unknown, although some epigraphers suggest the Calakmul locality. The main signs in the text show many striking head forms. The inscription is, as described previously, supposedly a part of a longer text that was arranged into at least four and probably many more panels. The inscription of this panel can therefore not be considered alone; it is necessary to establish the original series of these glyph panels and reconstruct the entire text in order to make a valid study possible.

DATE Franco states the 6-7th century A.D.; Coe suggests from an analogous limestone glyph panel, "probably eighth century A.D." Berthold Riese (written communication, August 1977) has made a preliminary tentative analysis of this inscription and observes that the included calendrical information could cover the period between 9.8.17.14.16 (12 Cib) 14 Ch'en and 9.16.15.18.15 5 Men 8 Uo. The calendrical information is found at A1, and B2-C2. The relevant period extends approximately from the beginning of the 7th century to the first half of the 8th century A.D.

PROVENANCE Franco states the Usumacinta Valley, Mexico, as the provenance of this object; Coe suggests from an analogous piece that it is from the area between Chicozapote and La Mar, Chiapas, Mexico.

REMARKS As already mentioned, Franco reports that this panel is associated with another glyph panel and a ball game panel.

PHOTOGRAPHS Present catalogue, Pl. 29 (Photograph by Luc Joubert); Franco 1966, Pl. 14, lower left; Lehmann et Lehmann 1968, No. 93, p. 66.

REFERENCES Franco 1966, Pl. 14; Lehmann et Lehmann 1968, No. 93, p. 66; Coggins 1970, p. 23; Taladoire 1976a, p. 68 (Panel No. 12).

#19

LOCATION Paris

COLLECTION Galerie Jeanne Bucher

MONUMENT TYPE Panel

MATERIAL Limestone

SHAPE Not exactly rectangular, since both sides taper toward the bottom. The four corners are rounded.

DIMENSIONS Height: 39 cm; width at top: ca. 25cm; width at bottom: ca. 20cm

CONDITION The inscribed panel is excellently preserved, with only some edges being slightly damaged.

DESCRIPTION The panel shows two horizontal rows of three glyph-blocks each in the upper half, with the lower half left unsculptured.

INSCRIPTION The inscription is composed of six glyph-blocks, which present a very problematical and unusual Initial Series.

DATE Franco makes the following comment on the date: "One can read: 11.6.19.10.7 (9 Ahau-13 Muan not expressed) ... which corresponds to July 19, 1361." Franco suggests that the date is regarded as the result of calculations for an astronomical event and not as a dedicatory date of the monument, since the style of the object places it between the end of the 9th century or the beginning of the 10th century A.D. The head at B1 symbolized clearly the "Pictun" and Franco suggests that this is an error of the Maya scribe and should have been corrected to "Baktun."

Berthold Riese has made a preliminary investigation of this inscription (written communication, August 1977) and identified tentatively the six glyph-blocks (A1-C2) in the following manner: A1 - Initial Series Introducing Glyph with the variable element for the Haab-month Pax; B1 - 11 Pictun; A2 - 6 Baktun, or 6 Katun; B2 - 14 Baktun, Katun or Tun; C1 - 10 Uinal; and C2 - 7 Kin.

Riese gives the following preliminary comment on this data:

> "Only the hieroglyphs at blocks A2 and B2 are not definitely identified morphologically. This is a question of the general morphological problem, that the head variants of the time periods

Baktun, Katun and Tun can not be distinguished with certainty, if the standard features like the bare-boned lower jaw or the symbolic variants are lacking as additions. From the so far successfully morphological identification results the fact, that the entire text of the piece renders an Initial Series, however, it has with 5 positions (without ISIG, that has no numerical value assigned to it) one position less than a complete Initial Series beginning with Pictun should have. Since Pictun is clearly identified in the first position and equally doubtless a Uinal is in the next-to-last position and Kin in the last, there is the possibility of suppression restricted to the positions of Baktun, Katun or Tun. Moreover, we can reconstruct the numerical value of the suppressed position with great certainty as 0, since in all numerical expressions of the Maya, where regularly positions are suppressed, their value is 0.

The reconstruction of the Initial Series of the Paris Pictun plate can be reduced to three alternatives, namely a) ISIG 'Pax' 11.0.6.19.10.7, b) ISIG 'Pax' 11.6.0.19.10.7, and c) ISIG 'Pax' 11.6.19.0.10.7.

In all three alternatives the IS forms, conditioned by its Pictun value and the low Baktun value, an unhistorical time frame. It is now to determine whether the IS date is in the future or in the past beyond the historical time period (8th-11th Baktun."

Riese assumes preliminarily that the intended information could be reconstructed as "ISIG 'Pax' 11.6.19.0.10.7 4 Manik 10 Pax," with the information implied therein, that the beginning of the Maya era is determined by the date 13.13.0.0.0.0 4 Ahau 8 Cumhu and therefore the date of the Paris Pictun Plate is much earlier than this Maya zero-date.

Stylistically, the tablet comes from the Late Classic period.

PROVENANCE Franco states as a place of origin the state of Campeche.

REMARKS Eric Taladoire (1976a, p. 67) assumes that this all-glyphic panel is part of a series of ball-game-panels. Franco suggests it is of the monument type "small stela."

PHOTOGRAPHS Present catalogue, Pl. 30 (Photograph by Luc Joubert); Franco 1966, Pl. 20.

REFERENCES Franco 1966, Pl. 20; Coggins 1970, p. 23; Taladoire 1976a, p. 67 (Panel No. 10).

#20

LOCATION Paris
COLLECTION Galerie Jeanne Bucher
MONUMENT TYPE Ball Court Marker
MATERIAL Sandstone
SHAPE Circular
DIMENSIONS Diameter: 41cm

CONDITION The stone disc is heavily eroded on the sculptured surface. At the top left, a piece of the border with some glyph-blocks on it is broken off. The reverse side is in the original condition. The sandstone is very fragile.

DESCRIPTION A circular band with a row of glyphs surrounds the stone disc. In the middle a ball player is pictured, whose legs are slightly apart; the feet are pointing outward. The face is shown in profile and turned to the left. The figure stands on a plain surface. Behind the ball player are some horizontal and vertical lines. They could be interpreted as a representation of a throne or part of the architecture of the ball court. To the right and left of the personage are found some glyph-blocks, but they are very weathered.

INSCRIPTION Unfortunately, the glyph-blocks are difficult to discern due to heavy erosion; they are dispersed around the edge as well as inside the circle, to the right and left of the ball player. Approximately five glyph-blocks are on the left edge. At the top left were probably some additional glyphs, that were lost when this part splintered off. On the right side are about six glyph-blocks. On the inside of the disc, left of the figure, is a column of three glyph-blocks; to the right of the figure is a column of two glyph-blocks. The text may include some calendrical glyphs, but not a single glyph has been identified.

DATE Franco states the 7-8th century A.D. Late Classic.

PROVENANCE Franco suggests the Mexican part of the Usumacinta Valley as the place of origin.

REMARKS As the material of this monument, Franco states simply "stone"; after a personal inspection, I determined that the material is, without a doubt, a reddish sandstone. Maya sculptures of sandstone are relatively rare and known mainly from Altar de Sacrificios and Salinas de los Nueve Cerros. A petrological analysis of this monument and a comparison with the sandstone sculptures from Altar de Sacrificios could give perhaps an indication of the source. Ball court markers were often designated incorrectly in archaeological literature as "altars"; markers served as position marks in ball game courts and are particularly known from Copan, Lubaantun, Cancuen and La Esperanza near Chinkultic.

PHOTOGRAPHS Present catalogue, Pl. 31 (Photograph by Karl Herbert Mayer, 1975); Franco 1966, Pl. 18 (Photograph by Luc Joubert).

REFERENCE Franco 1966, Pl. 18.

#21

LOCATION Paris
COLLECTION Galerie Jeanne Bucher
MONUMENT TYPE Panel
MATERIAL Limestone
SHAPE Rectangular
DIMENSIONS Height: 28cm; width: 108cm

CONDITION The sculpture was sawed in two, approximately in the middle. It is probable that all four sides of the original object were sawed off; therefore, the original shape can no longer be determined. It appears however, that no significant parts of the monument are missing.

DESCRIPTION Franco describes this panel, which is considered an architectural element and not a wall panel, with the following words:

> "This sculpture represents two heads of Chacob (atmospherical gods of the rain) with their faces toward each other, joined by a frieze, that perhaps symbolizes a water flow. Actually, this sculpture element, besides the circles which it contains and the volutes which accompany it, is surrounded by an aquatic plant with flowers."

Coggins designates the object as a "decorative panel" and the scene as a "double-headed ceremonial bar and vines."

The heads pictured in profile on the left and right edges could also be considered as masks of the long-nosed god. Especially noteworthy are the large squarish ear plugs of the heads. Three water plants in the center of the relief could represent the water lily *(Nymphaea ampla)*.

DATE Franco states the 9th century, A.D. Late Classic period.

PROVENANCE This architectural relief certainly comes from an archaeological zone in the Northern Maya Lowlands and Franco suggests the state of Campeche, Mexico, as the provenance; Coggins suggests Xcalumkin. There are a few similar objects of known origin with which to base a style-comparison for assignment. A relief on the edge of the center lintel from Structure 4B1 in Sayil (Proskouriakoff 1950, Fig. 102,d) shows a similar decadent quality. A provenance in the Puuc region is the most likely possibility.

REMARKS The size of the relief leads one to assume that it was an architectural element, which was attached to the exterior wall of a structure. The fragmentary condition, however, does not permit an exact classification of monument type.

PHOTOGRAPHS Present catalogue, Pl. 32 (Photograph by Luc Joubert); Franco 1966, Pl. 24.

REFERENCES Franco 1966, Pl. 24; Coggins 1970, p. 21.

#22

LOCATION Paris
COLLECTION Galerie Jeanne Bucher
MONUMENT TYPE Glyph fragment
MATERIAL Limestone
SHAPE Rectangular
DIMENSIONS Unknown

CONDITION The fragment consists of a single complete glyph, bordered on the right and left by a narrow frame. Pieces are broken off or sawed off the top and bottom.

DESCRIPTION This glyph fragment was displayed and published along with two similar fragments (present Catalogue Nos. 23 and 24). All three fragments come from, so far as this can be reconstructed, certainly from a vertical glyphic band, which was bordered on the right and left by a narrow frame.

INSCRIPTION The glyph is a main sign in a head form and depicts a head looking to the left, with a large ear plug, goggle eyes, a wide mouth with the lower jaw missing and a pronounced upper lip. The portrayal of the eye and mouth gives the basis for an assumption that the Mexican rain god Tlaloc is being represented. A transcription of this glyph is not possible.

DATE Late Classic or Post Classic period.

PROVENANCE As a place of origin, the Campeche region has been suggested.

REMARKS The illustration in Bucher (1963, Pl. 23, top) has been published with the wrong orientation. It must be rotated 90 degrees to the right so that the right side becomes the bottom.

The three glyphic fragments of the cited publication that were published together are in the same style, but do not fit together in their present condition.

PHOTOGRAPHS Present catalogue, Pl. 33 (Photograph by Luc Joubert); Bucher 1963, Pl. 23, top.

REFERENCE Bucher 1963, Pl. 23.

#23

LOCATION Paris
COLLECTION Galerie Jeanne Bucher
MONUMENT TYPE Glyph fragment
MATERIAL Limestone
SHAPE Rectangular
DIMENSIONS Unknown

CONDITION The fragment consists of a single glyph, which shows a border on the right. To the left, a part is missing, which certainly likewise showed a vertical border. The piece has been cut off or broken off at the top and bottom.

DESCRIPTION This fragment probably comes from a hieroglyphic band which ran vertically and was bordered by a narrow frame on the right and left. See the preceding and following entries (Cat. Nos. 22 and 24).

INSCRIPTION The single glyph represents a human head facing left. On the cheek is a circular design. A transcription of this glyph was not possible.

DATE Late Classic or Post Classic period.

PROVENANCE The Campeche region of Mexico is the suggested place of origin.

PHOTOGRAPHS Present catalogue, Pl. 34 (Photograph by Luc Joubert); Bucher 1963, Pl. 23, middle.

REFERENCE Bucher 1963, Pl. 23.

#24

LOCATION Paris
COLLECTION Galerie Jeanne Bucher
MONUMENT TYPE Glyph fragment
MATERIAL Limestone
SHAPE Rectangular
DIMENSIONS Unknown

CONDITION The fragment shows parts of two

different glyphs. Parts are missing from the top and bottom as far as one can tell from the glyph-blocks. To the left is a narrow frame, to the right it is missing. Judging by the edge, the top and bottom sides are sawed off, and the right side broken off.

DESCRIPTION To the right of the remaining preserved frame are two fragmentary glyph-blocks; above appears the bottom part of a main sign, a human head looking to the left; a part of the nose and mouth are discernible. In front of this head glyph is an x-shaped sign. Under this glyph are two semicircular elements with two dots in it, certainly a part of a following glyph.

INSCRIPTION A transcription of both glyph-blocks, which are very fragmentary, was not possible.

DATE Late Classic or Post Classic period.

PROVENANCE The Campeche region of Mexico has been suggested as place of origin.

REMARKS For this glyph fragment, as for the two previously described (Cat. Nos. 22 and 23), an assignment to a monument type is not possible and therefore, the vague designation "Glyph Fragment" has been chosen. It is possible that such individual fragments were part of a hieroglyphic band of a structure; it could, however, be part of a stela, panel, lintel, etc.

PHOTOGRAPHS Present catalogue, Pl. 35 (Photograph by Luc Joubert); Bucher 1963, Pl. 23, bottom

REFERENCE Bucher 1963, Pl. 23

#25

LOCATION Paris

COLLECTION Galerie Jeanne Bucher

MONUMENT TYPE Panel

MATERIAL Limestone

SHAPE Rectangular

DIMENSIONS Height: ca. 40cm; width: ca. 25cm

CONDITION The top is partly broken off, and a large piece is missing from the upper right corner. The left and right sides might be in the original condition; at the bottom of the relief, a glyph-block has been sawed through.

DESCRIPTION It is a fragmentary vertical glyph band, which contains a row of glyph-blocks within a frame, approximately 3cm wide. This piece shows a frame at the left, right and top; the sides then appear to be complete. Within the frame is a complete glyph, as well as another incomplete glyph.

INSCRIPTION The first, top glyph group shows an Ahau sign, accompanied by a hand element and a moon sign as affixes. The second, following glyph group, is only complete on the top part and so a transcription or interpretation is impossible.

DATE Late Classic or Post Classic period

PROVENANCE The unusual and expressive style of the glyphs appears to indicate an origin in the Northern Maya Lowlands. Franco describes the style of the glyph as "Maya-Toltec" and suggests that the state of Campeche is the provenance of the fragment. Coggins views the style as "style of Xcochac." Xcochac or Xcocha is an archaeological site in the Municipio Hecelchacan, Campeche, Mexico.

REMARKS This glyph fragment is one of a group of three known pieces. The original text probably consisted of more than three fragments of two glyph groups each. Classifying the inscription as to monument type is hardly possible.

PHOTOGRAPHS Present catalogue, Pl. 36 (Photograph by Luc Joubert); Franco 1966, Pl. 33, left (A)

REFERENCES Franco 1966, Pl. 33; Coggins 1970, p. 22

#26

LOCATION Paris

COLLECTION Galerie Jeanne Bucher

MONUMENT TYPE Panel

MATERIAL Limestone

SHAPE Rectangular

DIMENSIONS Height: ca. 40cm; width: ca. 25cm

CONDITION The piece is sawed off or broken off on the top and bottom; to the right and left is a narrow border, from which the edges are broken off. The glyphs are relatively well preserved.

DESCRIPTION This fragment is part of a vertical band of hieroglyphs and shows within two vertical frames, two glyph-blocks, one of which is in head form. The style is very unusual.

INSCRIPTION The first, top glyph is interpreted by Franco as the bat glyph (Zotz); I am inclined, on the other hand, toward the opinion that it depicts an animal head looking to the left and is a Uinal glyph, identifiable through characteristic details. The second glyph-block found below is not transcribable.

DATE Late Classic or Post Classic period

PROVENANCE State of Campeche, Mexico, according to Franco.

REMARKS See preceding entry (Cat. No. 25).

PHOTOGRAPHS Present catalogue, Pl. 37 (Photograph by Luc Joubert); Franco 1966, Pl. 33, right (B)

REFERENCES Franco 1966, Pl. 33; Coggins 1970, p. 22

#27

LOCATION Paris

COLLECTION Galerie Jeanne Bucher

MONUMENT TYPE Panel

MATERIAL Limestone

SHAPE Rectangular

DIMENSIONS Height: ca. 40cm; width: ca. 25cm

CONDITION This fragment is relatively well preserved, as it lacks only the top connecting piece

of a preceding band of glyphs. The lower right corner section has been broken off diagonally and has since been reattached.

DESCRIPTION This piece is probably the closing part of a vertical band of hieroglyphs and shows on three sides within an existing border, two complete glyph-blocks, of which the first is in head form.

INSCRIPTION The first, top glyph is a head looking to the left, apparently of a long-nosed animal. The second glyph found below is in abstract form and not identifiable.

DATE Late Classic or Post Classic period

PROVENANCE State of Campeche, Mexico, according to Franco.

REMARKS See preceding entries (Cat. Nos. 25 and 26).

PHOTOGRAPHS Present catalogue, Pl. 38 (Photograph by Luc Joubert); Franco 1966, Pl. 34, left (C)

REFERENCES Franco 1966, Pl. 33; Coggins 1970, p. 22

#28

LOCATION Paris

COLLECTION Galerie Jeanne Bucher

MONUMENT TYPE Stela

MATERIAL Sandstone

SHAPE The sides of the fragment are almost parallel; below is a horizontally-running fragmentary border; the top border is fractured diagonally from the left to the lower right.

DIMENSIONS Height: 44cm; width; ca. 40cm

CONDITION The object is part of a carved slab; none of the boundaries are evident from which to infer the original shape. The surface is relatively well preserved, with only unimportant erosion marks in the upper left region of the headdress. The top, right and lower sides of the fragment appear to be broken, while the left side has a relatively straight edge and appears sawed off.

DESCRIPTION The relief shows the head of a man with open mouth looking to the right; he is performing a self-sacrifice ritual and is drawing a thin rod through his tongue. The right hand and part of the lower arm of the man are preserved, with the fingers found in the immediate area of the mouth, the tongue and the rod. The figure is wearing a circular ear plug, as well as a helmet-like headdress. In front of the head are ornamental elements, formed mainly of bands and circles. The eye of the figure is represented by a round shape in which is a smaller circle.

INSCRIPTION Franco designates the ornamental and symbolic elements that partly pertain to the headdress as fragmentarily preserved glyphs. This interpretation is not convincing.

DATE Franco states 975-1185 A.D.

PROVENANCE The Uxmal region, Mexico. Coggins remarked on the problem of provenance: "(Described at Uxmal??). Northern Veracruz?"

REMARKS The carving appears un-Maya at first glance and a closer investigation has confirmed this opinion. The relief, as Clemency Coggins already observed, must actually come from the state of Veracruz, Mexico. The fragment should clearly be assigned to the Gulf Coast Culture for the stated reasons, and more exactly, perhaps, to the Huastec culture.

Eduard Seler has described in his essay "Die Monumente von Huilocintla im Kanton Tuxpan des Staates Veracruz" (1902-23, Vol. 3, pp. 514-521) two large carved slabs, of which he has also made paper molds. One monument was found at that time in the Colegio Preparatorio in Jalapa, Veracruz; a second, an almost complete companion piece to the first, was found in the Hacienda San Isidro, near Tuxpan, Veracruz. Seler was informed that both monuments came from the ruins of Huilocintla between Castillo de Teayo and the Hacienda San Isidro. Casts were made from the molds and, in turn, drawings made from these, which Seler published (1902-23, Vol. 3, p. 517, Abb. 2; p. 519, Abb. 3).

On both reliefs, the name *ce ocelotl*, 1 Jaguar, is given for the person who is undergoing self-sacrifice.

A relief from Huilocintla, 200cm high, is found today in the Museo Nacional de Antropología e Historia in Mexico City (Museum Cat. No. 4-1889; see Bernal et al. 1968, Fig. 90), the second relief is stored in the Museum für Völkerkunde in Berlin (Museum Cat. No. IV Ca 46141; see present catalogue, Pl. 15, bottom); it measures 171cm high and was attributed chronologically to the Panuco Phase V (1000-1250 A.D.) (Eisleb 1974, pp. 66, 67).

A careful comparison of the two monuments from Huilocintla and the fragment allegedly from the region of Uxmal, found in Paris, demonstrates incontestably the relationship of the style, the details and the representation of the face of the person, who is pulling a stick or twig through the stuck-out, pierced tongue, in order to fulfill the religious blood sacrifice. The analogies shown here must be considered proof that the fragment in Paris can not be interpreted as a Maya relief, and is also not from the Maya-Toltec period, but is a fragment of a stela that is from the Gulf Coast Culture in northern Veracruz.

PHOTOGRAPHS Present catalogue, Pl. 39 (Photograph by Luc Joubert); Bucher 1963, Pl. 18; Franco 1966, Pl. 31

REFERENCES Bucher 1963, Pl. 18; Lehmann and Hammacher 1963, Cat. No. 32; Franco 1966, Pl. 31; Coggins 1970, p. 22

#29

LOCATION Paris

COLLECTION Guy Loudmer

MONUMENT TYPE Stela

MATERIAL Limestone

SHAPE Nearly rectangular; right side, bottom, curves inward.

DIMENSIONS Height: 84.5cm; width: 67.5cm; thickness: ca. 4cm

CONDITION The relief is sawed off on all four sides (or broken off) and there is a recent break at the upper right corner. The reverse side is sawed off and the current thickness of the relief is approximately 4cm. The carved surface was probably subjected to restoration.

DESCRIPTION The relief shows a richly clad man with a large, ornate headdress; he holds a ceremonial staff in both hands; it ends at the top in a snake's head. Around his shoulders, he wears a cape, which is made from rectangular elements. The left hand is adorned by a wide wristlet. The rich headdress is endowed with long feathers and is not completely preserved at the top, since the relief was sawed or broken off horizontally in this area. The head is pictured in profile and looks to the left, where part of a face and hand of a second, smaller human figure has been preserved. The lower part of the principal figure is missing from about the middle of the body. The material of the bas-relief was described as fine-grained limestone, of beige and light rose color.

DATE 550-950 A.D., according to the auction catalogue entry. Late Classic.

PROVENANCE The region of Palenque, Chiapas was suggested for the place of origin of this fragmentary relief, since similar representations of the manikin scepter occur there.

REMARKS Similarities in the portrayal of the main figure, like the special cape or the unusually wide collar, the manikin scepter and the position of the main figure in general, are also seen, for example, on Stela 1, Tzendales, Chiapas (Spinden 1913, Fig. 232), and really surprising is its correspondence with Stela 5 from Piedras Negras, Guatemala (Graham 1971, No. 57), where a richly-dressed ruler, whose face and headdress are largely chipped off, and holds with both hands a manikin scepter with a snake's head on the top, is represented. A smaller human figure stands opposite the ruler. The general composition of the fragment in Paris, individual details, etc., corresponds to the scene on Stela 5, Piedras Negras and convinces us that the Paris fragment is a copy of a section of the Piedras Negras sculpture. Since there are no two absolutely identical authenticated Maya monumental reliefs, it must therefore be agreed that the piece that surfaced in Paris is a fake.

The relief was offered for sale during an auction of pre-Columbian art in Paris in 1974, the present whereabouts are not known.

PHOTOGRAPH Loudmer 1974, No. 26

REFERENCE Loudmer 1974, No. 26

#30

LOCATION Paris

COLLECTION Galerie Jean Roudillon

MONUMENT TYPE Panel

MATERIAL Limestone

SHAPE Irregular

DIMENSIONS Height: ca. 70cm; width; ca. 50cm; thickness: ca. 10-12cm

CONDITION Apparently the original shape of this panel was rectangular; however, all four sides are heavily damaged and large pieces are missing from all four corners and on the right side. The carved surface appears very eroded.

DESCRIPTION The panel belongs to the class of "Ball Game Sculpture" and depicts a ball player in full action. An outer border that usually encloses the pictorial image is not present or discernible since the sides are broken off. Portrayed is a richly-dressed player with a large rubber ball. The body of the man is leaning forward in a dynamic pose; the left arm is extended in a 45 degree angle upward and the right arm is so close to the body that it is not visible. The player wears a large headdress with a small mask over the forehead, with long feathers falling partly forward, partly to the back. The head of the player is clearly visible; the face, unlike other known representations on ball game panels, is not obliterated. The ear plug is rectangular — which is quite unusual. Around his neck he wears a wide collar; on the left wrist is a large, wide wristlet. The ribbed ball deflector protects his upper body, a knee pad protects the right knee. The body is braced by the left leg, which stands on a pedestal-like object, the slanted right leg is crossed over the left leg. At the hip level of the man, on the left side, is a round ball, that shows a hieroglyph and a numeral. The ball touches the ball deflector.

At the lower left side of the panel are five extraordinary glyph-blocks, three of which are horizontal at the height of the platform, and two are above it.

INSCRIPTION A glyph that appears on the ball is a main sign and represents a hand; that is accompanied by a numeral. The numeral is formed of two bars arranged one over the other, as well as three dots and renders the number 13. The five other glyph-blocks are executed in an obscure style and within a peculiar, almost rectangular frame.

An identification of these five glyph-blocks is impossible.

DATE Under the hypothesis that this panel belongs to the complex of the other known ball player panels in the Usumacinta Valley style and comes from the same time period, the fragmentary piece could theoretically come from the Late Classic, ca. 750-810 A.D.

PROVENANCE According to the statement of the art dealer in whose possession this monument used to be, it came from Mexico. It must have come from the Usumacinta River Valley as did the other ball game sculptures of similar conception.

REMARKS The fragment is worked from a yellow-beige colored stone with red inclusions, possibly limestone. It was found in the spring of 1976, in the possession of an art dealer in Paris, whose statement on the panel said that it was in private ownership for over a century in France. A series of peculiarities with this relief leads one to the view that it is not authentic.

Fakes are for the most part modelled after some pattern and this object can be compared with an authentic relief, namely with the ball game panel which surfaced in Paris and which was already discussed (see Cat. No. 15). The comparison shows a similar posture of the player, similar dress and equipment, as well as a ball with an inscription on it. Differences exist with the ear plug, in the face, which is not damaged and in the pedestal shown in the lower right, upon which the player stands. Especially conspicuous and suspicious are the five glyph-blocks, that exhibit nothing in common with typical Maya hieroglyphs. The fact that this relief exhibits a series of unusual traits and that the glyphs are extremely questionable, must be viewed as circumstantial proof that this curious panel is a fake.

REFERENCE Taladoire 1976a, pp. 65-66 (Panel No. 6); Taladoire 1976b, p. 3

#31

LOCATION Paris

COLLECTION Galerie Jean Roudillon

MONUMENT TYPE Statue

MATERIAL Limestone

SHAPE Anthropomorphic

DIMENSIONS Height: ca. 240cm; width: ca. 70cm

CONDITION The anthropomorphic statue is well preserved, with only the top part of the headdress of the man missing.

DESCRIPTION This huge anthropomorphic statue portrays a standing male figure, whose two arms lay over the breast, as if in prayer. The legs are bent slightly outward at the knee, the feet stand right next to each other. The figure wears a headdress, which appears to consist of fabric. The face is buff-cheeked, the mouth slightly open and shows the teeth. Over his shoulders, the man wears a tight-fitting cape with a diamond-shaped design. Under the throat on the breast is an oval item (shell?). Around the hips is a short skirt with an extraordinarily wide belt, that likewise is decorated with a diamond design. On the legs are crossed gaiters and sandals.

DATE 1000-1200 A.D. Post Classic period

PROVENANCE The Puuc Region, either Campeche or Yucatan. Perhaps Uxmal, Yucatan.

REMARKS This tremendous figure certainly can be considered as a tenoned sculpture, that was imbedded in the outer wall of a structure. Jean Frédéric de Waldeck sketched, in the last century, a similar statue in Uxmal and published this illustration in his work, "Voyage pittoresque et archéologique dans ... Yucatan ... 1834 et 1836," which appeared in Paris in 1838. Robert Brunhouse republished this drawing (1976, Pl. 14) with the following caption: "Waldeck's drawing of one of the four figures he said adorned the entrance to the temple on the Pyramid of the Dwarf. Later archaeologists never found evidence of this figure." The sketch by Waldeck shows a typical facade section of a structure in Uxmal with an anthropomorphic figure that is pictured frontally, is bare from the hips down, has crossed arms over the breast and wears a tight-fitting cape around the shoulders. The headdress resembles a helmet.

Brunhouse (1976, p. 74) gives more details on these four figures on the Pyramid of the Dwarf, which Waldeck reported:

> "He made a striking sketch of the facade on one of those structures, showing four sculptured giants, two on either side of the doorway. Each man was clothed only above the waist. Waldeck explained that the figures were not *in situ* but had fallen to the ground, and that he had been able to piece one of them together. Fearing that Mexican authorities might seize the remarkable work, he buried it. Later explorers never found the hidden statue nor any evidence that the four huge figures had ever adorned the facade."

In the archaeological Museum in Merida, Yucatan, there is the top part of a similar stone statue in full round. This fragmentary statue was published by Jose Pijoan (1946, p. 492, Fig. 787) with the provenance information of "San Simon, Campeche," and Tatiana Proskouriakoff (1951, Fig. 6,b; p. 118) reproduced a drawing of this monument and furnished the following explanation of it:

> "Finally, the strange figure from San Simon (Fig. 6,b), although of unknown period, is interesting because the design on its cape, also occurs on Costa Rica sculpture. This figure may be extremely late, but suggests a wider range of influence than is usually given consideration."

A comparison of the Paris statue with the sketch by Waldeck can not be valid since this famous early explorer did not make his illustrations, as is well known, true to form, but gave his imagination free rein. The anthropomorphic statue from San Simon offers a better comparison. The Paris and San Simon statues show some fundamental analogies, such as the shape, and the position of the arms, the special headdress, the oval-shaped pectoral, the short cape with the diamond-shaped design and the narrow strip of fringe. The configuration of the eyes is also striking.

The provenance problem is not solved with this analogy, yet future research concerning these stone statues of the Northern Lowlands could possibly offer a solution.

It should be noted here that the location of San Simon is detectable neither on the maps of Campeche, nor in the official Mexican archaeological atlas (Muller 1960). Lawrence Mills (written communication, September 1977) informed me that he was able to localize San Simon in 1976; San Simon is not a site but rather a hacienda on which a site called Xbanqueta is located.

The Paris statue has not been published and it turned out to be impossible to obtain a photograph from the art gallery for reproduction.

#32

LOCATION Berlin
COLLECTION Museum für Völkerkunde
CATALOGUE NUMBER IV Ca 45530
YEAR OF ACQUISITION 1964
MONUMENT TYPE Lintel
MATERIAL Limestone
SHAPE Rectangular, nearly square
DIMENSIONS Height: 96.5cm; width: 89cm; thickness: 5cm; relief depth: 3mm
CONDITION The edges of the monument are sawed off. The relief was sawed into four large pieces; the reverse side was sawed off. Cracks are visible also in some places. The carved surface is well preserved and only eroded in a few spots, especially, however, on some glyph-blocks. Traces of a red paint have been preserved on the surface.
DESCRIPTION The relief is bordered by a narrow band; the sculptured surface measures 93cm high, 86cm wide. Portrayed is a "submission scene," with three persons and accompanied by 13 glyph-blocks. The standing main figure found on the right of the picture is richly dressed. He holds in his left hand, a flexible shield, decorated with tassels; in his right hand, a splendid lance. This figure is in an axial pose, the feet pointing outward, the head in profile and looking to the left. The headdress shows a rich feather ornament, a knotted headband ornament with feathers and jade circlets, and the head of a bird, most likely of the quetzal (*Pharomachrus mocinno*). The main figure wears a large ear plug, a wide collar of beads, a large pectoral, wide wristlets, garters in the typical Usumacinta style and a band with pendants. Around the shoulders is a short cape, around the hips is an elaborate loincloth, on the feet are sandals with fringed ankle guard, and a prominent, decorated solid heel.

An analysis of the principal figure and the accompanying inscription has demonstrated that a historical personality is represented here; the name glyph is composed of a jaguar head, and a bird. For that reason, he was named "Bird-Jaguar" by Tatiana Proskouriakoff. Thomas Barthel has substituted "jaguar" and "bird" for the Yucatec Maya terms for these animals, "balam" and "ch'ich'" and prefixed the title for lord, "Ah" and named this Maya ruler Ah Ch'ich' Balam for that reason.

Eric Simpson states further that it concerns, more accurately, Bird-Jaguar III, whose accession to the throne in Yaxchilan occurred in 9.16.1.0.0 (ca. 752 A.D.).

The figure in the middle represents a kneeling prisoner, who is looking up to Bird-Jaguar III. He is almost naked and wears only a narrow loincloth. At the neck and on both forearms are seen parts of the ropes which bind him. His long hair is loose, the head is in profile. The left arm is bent and lays diagonally across the breast, a typical gesture to indicate his homage or submission.

The third person in this scene is at the left and is distinguished by a modest dress. Judging by the garments, jewelry and lesser stature, this person, shown in profile, must belong to a lower class than the ruler. This person, who may be either male or female, wears a kind of helmet with feathers, a large circular ear plug, a collar made of round beads, a jaguar hide around the hips and similar sandals to those of Bird-Jaguar III. Around the hips is also bound a wide matted belt. In the right hand, this person holds a ridged club in a menacing gesture over the head of the captive. On the right wrist are seen three bands of knotted fabric; in the left hand is an unidentifiable square object.

To accentuate the class difference, the figure of Bird-Jaguar was deeply carved into the limestone by the artist, while the figure of the bound captive is carved very flat and the lower body is almost only incised.

Between the two main figures and above the kneeling figure is an inscription with 13 glyph-blocks.

INSCRIPTION Barthel (1966, p. 128) has designated the inscription as follows: A1-A4, B1-B4, C1-C3; the column consisting of two glyph-blocks as D1 and D2. Eric Simpson, on the other hand, has defined the last two glyph-blocks as zA1 and zA2.

The state of preservation of some of the glyph-blocks leaves much to be desired and is not always of the quality required for a transcription. Barthel has observed of this state of affairs, the following:

> "In spite of a study of the original, in spite of numerous rubbings and drawings of the questionable hieroglyphs, and in spite of taking photographs under varying angles and light, I have not succeeded in identifying for sure the text parts A4a, B1, C1, as well as D1. Only parallels with other Yaxchilan texts helped now and then."

The transcription of the entire text by Barthel is as follows:

A1	IX.527?:125	B2	III.168:28:548
A2	VI.16:544.116	C2	126.236:751
A3	87?.512.181:25	B3	229.683:109
A4a	501?:568?	C3	36.168:511
A4b	219:528	B4	36.168:562
B1	168?:528?:116	D1	59.580?:74?
C1	220?:683?.87	D2	12?.683:126

The text begins at A1 and A2 with a Calendar Round date; A1 shows a day sign, which is badly eroded and only remains preserved in outline; it is accompanied by a preceding numeral 9. Barthel identified the day as 9 Edznab. The month glyph at A2 is certainly Yaxkin, for which Barthel suggests the coefficient of 6; however, the drawing published by Simpson shows clearly the numeral 11. A completely reconstructed calendar round date yielded 9 Edznab 6 Yaxkin for Barthel; this date must be put

into the Maya Long Count system in order to result in an absolute date.

Tatiana Proskouriakoff has calculated the biographical data for Bird-Jaguar III and gives as his birthdate 9.13.17.12.10 8 Oc 13 Yax (1964, p. 178); his accession to the Yaxchilan throne followed in 9.16.1.0.0 (1963, p. 149), while his death could not be accurately determined chronologically, but probably can be put at 9.16.17.6.12, before the end of Katun 17 (1964, p. 192).

With this assumption, Barthel gives the Long Count position 9.16.13.4.18 (the first week of June, 764 A.D.) for the Calendar Round date of 9 Edznab 6 Yaxkin.

As to the problem of identification and the reading of this Calendar Round date, Berthold Riese takes the following position after a preliminary research of the date (written communication, August 1977):

> "As to the Calendar Round date of the Berlin monument, the day sign coefficient is almost certainly to be read as 9; the day sign itself cannot be identified with certainty as any known form; the most similar is Lamat or Edznab; the Haab date is certainly identified as 11 Yaxkin, and the coefficient is recognized on the original without doubt. Because of that not doubtless Calendar Round date identification, there are in the Late Classic (where the monument is stylistically classified with certainty) following Long Count positions arithmetically possible:
>
> a) 9.12.9.2.8 9 Lamat 11 Yaxkin
> b) 9.15.1.15.8 9 Lamat 11 Yaxkin
> c) 9.17.14.10.8 9 Lamat 11 Yaxkin
> d) 9.13.15.8.18 9 Edznab 11 Yaxkin
> e) 9.16.8.3.18 9 Edznab 11 Yaxkin
> f) 9.19.0.16.18 9 Edznab 11 Yaxkin
>
> "If we take as a base that this text deals with Bird-Jaguar (C2-B3) from Yaxchilan (C3-B4) ... the Calendar Round date can be limited to b-e, whereas the alternative d is such an early date as to be rather improbable."

The so-called capture-glyph (T 512), Thompson's "Muluc-Burden" glyph, follows after this problematical date at A3; there is a nominal main glyph at A4a, that certainly refers to the person of the captive. B2 provides the title "III ben-ich katun" or "III ah po katun." C2 contains the name of Bird-Jaguar, followed by a title at B3, that probably refers to the priestly function of the ruler. The succession of the glyphs T 683-109, interpreted phonetically as kal-chac, is of some interest, since this sequence is only found in texts from Yaxchilan. C3 and B4 provide the emblems for Yaxchilan (Y1 and Y2). The two glyph-blocks D1 and D2 are located next to the left figure of the scene and refer to this person and indicate possibly a title or an office.

The text commemorates, according to the historical interpretation of the glyphs, an event from the reign of Bird-Jaguar III, a ruler of Yaxchilan on the Usumacinta River.

DATE 8th century A.D. Late Classic. The hypothetical reconstruction of the Caldendar Round date has already been discussed.

PROVENANCE The exact provenance of the lintel is debatable and there are various assertions about it. From the style and text seen here, especially because of the two emblem glyphs, Yaxchilan, Chiapas, must be suggested. Dieter Eisleb and Thomas Barthel state positively that it is Yaxchilan, Merle Greene "Yaxchilan vicinity," while Eric Simpson (1976) and Ian Graham (written communication, June 1976) indicate the site of La Pasadita, north of Yaxchilan, in the Peten of Guatemala, as the place of origin. Since La Pasadita is hardly known, the statement by Eric Simpson (1972, pp. 27, 28) should be cited here:

> "More recently, Graham has explored the small site of La Pasadita, some 15km north of Yaxchilan, (Fig. 1). The site is on the Guatemalan side of the Usumacinta River, but lies even closer to Yaxchilan than does Bonampak. Graham reports to me (in personal conversation, 1971) the existance of a single, oddly-designed building, which I have proposed be called Structure 1. This structure originally contained a monumental polychrome fresco cycle as well as three carved lintels. When Graham arrived at the site, all three lintels and large fragments of the frescoes had already been removed. Measurements were made of the voids left in the three lintels by the removal of their carved undersurfaces; the measurements of one of these voids matches exactly the measurements of the lintel now in Leiden and which I propose be called Lintel 1 La Pasadita. The other two lintels have not yet been positively identified, though it may be possible that one of them is now in the Berliner Museum fur Volkerkunde.... In any case, further information concerning these points would come best from Graham's own pen."

Enlightening information of that kind from Ian Graham, which could lead to a clarification of the provenance of the lintel in Berlin has not yet been published, yet Graham has recently stated (Graham and Von Euw 1977, p. 10) that this lintel did not come from Yaxchilan and that "this lintel can instead be confidently attributed to a small site named La Pasadita, situated to the north of Yaxchilan, in Guatemalan territory."

REMARKS The lintel was designated by Barthel as "Yaxchilan Lintel 60," by Simpson as "La Pasadita Lintel 1."

PHOTOGRAPHS Present catalogue, Pl. 40 (Museum photograph); Barthel 1966, p. 127; Eisleb 1966, Pl. 21 and Pl. 22 (detail); Eisleb 1974, p. 34

DRAWING Simpson 1976, p. 99, Fig. 3 (Line drawing by Ian Graham)

RUBBING Greene et al. 1972, Pl. 66

REFERENCES Barthel 1966; Eisleb 1966; Coggins 1970, pp. 18, 21; Greene et al. 1972, p. 144; Simpson 1972, pp. 27, 28; Eisleb 1974, pp. 34, 35; Simpson 1976, pp. 102-104

#33

LOCATION Berlin

COLLECTION Museum für Völkerkunde

CATALOGUE NUMBER IV Ca 6135

YEAR OF ACQUISITION 1881

MONUMENT TYPE Column

MATERIAL Limestone

SHAPE Cylindrical

DIMENSIONS Height: 183cm; diameter: 49cm

CONDITION The top part of the column is complete; across the middle is a fracture; a piece is missing from the top of the reverse side, as well as some parts of the base, especially the front right. The face of the central figure is damaged on the right side.

DESCRIPTION The monumental carved column is very slender and shows a central figure, flanked by two small subordinate human figures, whose physiognomy clearly reveals that they are dwarfs. The profuse abundance of details, snake heads, feather bundles, plant symbols and design motifs make the central person scarcely distinguishable. Dieter Eisleb (1974, p. 35) has described the monument to the following extent:

> "The limestone column from Yucatan is decorated with a relief, whose baroque variety is difficult to unravel. It shows a priest or sovereign in rich vestments. He is wearing an immense helmet in the shape of the widely-opened snake's jaws, from which a cleft tongue stretches out to his feet. In his right hand, he carries an asymetrical scepter. The entire figure is clad in intertwined snakes and bunches of waving feathers. On both sides stand small attendant figures."

The main figure, whose head looks out from inside an immense reptile's jaw, has squarish ear plugs; in his right hand, that is adorned with a wristlet, he holds an unusually-shaped item, which resembles an eccentric flint. The right leg has a wide anklet. The two attendants have headdresses with wide head bands; the left dwarf has a large ear plug. The two companion figures have loincloths around their hips, and are holding up the ends of the cleft snake's tongue.

DATE Late Classic

PROVENANCE Stone columns in low relief are reported exclusively from the Northern Maya Lowlands, known as the present Mexican states of Yucatan and Campeche. Sylvanus Morley states that "Campeche?" may be the provenance.

Somewhat similar sculptured columns are reported from Xculoc in the Puuc region on the border of Campeche and Yucatan (Proskouriakoff 1950, Fig. 101, h, i), as well as from Structure 4B1 of Sayil, Yucatan (Proskouriakoff 1950, Fig. 102, f. g). Two other carved columns, unfortunately also of unknown origin, are found in the Museum of Primitive Art, New York (Cat. No. 62.3) and in the Worcester Art Museum (Cat. No. 1962.1), and the latter column, like the one in Berlin, has dwarf attendants on each side. So far as the present-day knowledge of the stone columns permits, they must be assigned mainly to the Puuc region. Some stylistic peculiarities, as well as the portrayal of the snake head, the curvilinear band design, the shape of the ear plug, also occur on Stela 7 from Itzimte-Bolonchen, Campeche (Von Euw 1977, p. 19) and could point to this region in Campeche.

REMARKS This column was one of the first Maya stone monuments to reach Europe and came to Berlin in 1881 with the Jimeno Collection. Morley (1937-8, Vol. IV, p. 419) and Krickeberg (1950, p. 11) designate the monument as a stela.

PHOTOGRAPH Present catalogue, Pl. 41 (Museum photograph)

DRAWING Krickeberg 1950, p. 11, Abb. 6

REFERENCES Morley 1937-8, Vol. IV, p. 419; Krickeberg 1950, p. 11; Coggins 1970, p. 21; Eisleb 1974, p. 35

#34

LOCATION Cologne

COLLECTION Rautenstrauch-Joest-Museum für Völkerkunde

MONUMENT TYPE Stela

MATERIAL Limestone

SHAPE Wedge-shaped

DIMENSIONS Height: 116cm; width: 59cm; relief depth: 2-9mm

CONDITION The stela is sawed horizontally on the bottom; it lacks therefore about a quarter of the entire sculpture. On the right lower side a relatively large square-shaped piece has splintered off and the relief has disappeared there. On the top is a larger indentation.

DESCRIPTION The stela shows a richly-jeweled and dressed male figure in profile, looking to the left. The figure is surrounded with scrolls, human heads and animal heads or masks. Only on the left side of the monument is there a frame indicated. The figure in an elaborate ceremonial costume, is wearing a pointed cap on his head; it is tilted forward and could also be part of a large animal mask. The immense double squarish ear plug is striking. The personage's left upper arm is not visible due to the many ornaments; the forearm is bent almost horizontal; on the wrist is a wide wristlet. Ingeborg Bolz (1975, Pl. XXXV) writes that before and behind the figure, a heavily stylized snake head with open jaws is portrayed; it is seen in profile, and there may be a glyph there. A closer examination causes me to suggest that the person is holding a short form of a ceremonial bar, the so-called "serpent bar" in his left hand. The horizontally-held serpent bar shows, in the center, a mat motif, and at the right and left end great snake jaws, with gods'-masks emerging. Below the many animal heads or masks seen in profile, to the right of the edge, and at the level of the shoulders of the person, there is a jaguar head facing to the right. Hieroglyphs are not discernible.

DATE Bolz suggests 700-900 A.D., Late Classic

and explains that the attribution to the Late Classic period conforms to the style. The unusually large, slightly squarish ear plug, deeply indented at the center, is however, a particular characteristic of the Early Classic and examples of it are known from Uaxactun, Yaxha and Loltun, as well as from other sites. Judging by the ear plug type, other traits as well as the position of the human figure, the Early Classic, a time period between ca. 9.0.0.0.0-9.4.0.0.0, must therefore be considered as a date for the manufacture and erection.

PROVENANCE Bolz remarks that the stela allegedly comes from Solaguna, Campeche.

Solaguna, also called Laguna de Zoh or Zoh Laguna, is a small site in the municipality of Champoton, in the state of Campeche, Mexico, and lies in the archaeological "Rio Bec" zone. From this site, up until now, no single relief-sculpture was reported (see Muller 1960, p. 46; Pollock 1968) and it lacks therefore the corresponding possibilities for comparison, which could determine the provenance. Some superficial analogies of details of Stela 43 from Calakmul, Campeche and Stela 6 from Yaxha, Peten, Guatemala exist with this monument in Cologne. An origin from the northeasterly part of Peten, perhaps the Tikal-Uaxactun area, may be possible.

REMARKS The stela is part of the collection of Peter and Irene Ludwig, Aachen, Germany.

PHOTOGRAPHS Present catalogue, Pl. 42 (Museum photograph); Bolz 1975, Pl. XXXV

REFERENCE Bolz 1975, Pl. XXXV

#35

LOCATION Cologne

COLLECTION Rautenstrauch-Joest-Museum für Völkerkunde

MONUMENT TYPE Tenoned sculpture

MATERIAL Limestone

SHAPE Animal head; see description

DIMENSIONS Height: 34cm; width: 60cm; length: 145cm; length of sculptured part: 70cm

CONDITION The left side of the monument is very weathered.

DESCRIPTION This full-round sculpture is an architectural element, which consists of two basic parts; the back part is a tenon, that originally was inserted into a wall; the front portion which makes up about half of the object, is in the shape of a large snake's head. The angular reptile head has a large mouth, in which are two rows of teeth, as well as two large curved fangs. Over the oval eye of the animal a brow begins, that runs around to the back.

DATE Middle Classic, 4-6th century, A.D., according to Bolz

PROVENANCE The former owner has been informed that the snake head came from Chichen Itza, Yucatan, Mexico; yet a parallel with the known tenoned snake heads from Chichen Itza, which were mainly inserted into stairways and walls, shows no conclusive correspondence. It was further suggested that a provenance of Naranjo, Guatemala is possible. Reference should also be made to a tenoned snake head in Chinikiha, Chiapas (Berlin 1955, Fig. 8) and to Monument T-11 in Tonina, Chiapas.

REMARKS This sculpture is of a light-colored limestone and still clearly shows the marks of the mortar which was used, since it was an architectural element. The monument was found by the British explorer Thomas W.F. Gann allegedly in Chichen Itza around 1920, and was for a long time in a museum in the United States, but was, however, never exhibited there. The object is part of the collection of Peter and Irene Ludwig, Aachen.

PHOTOGRAPHS Present catalogue, Pl. 43, Pl. 44 (detail), (Museum photograph); Bolz 1975, Pl. XXXII

REFERENCE Bolz 1975, Pl. XXXII

#36

LOCATION Freiburg im Breisgau

COLLECTION Museum für Völkerkunde

CATALOGUE NUMBER III/64-1858

YEAR OF ACQUISITION 1964

MONUMENT TYPE Stela

MATERIAL Limestone

SHAPE Rectangular, the top is irregular, having been broken off and sawed.

DIMENSIONS Height: 86cm; width: 51cm; thickness: 8-10cm; relief depth: 2cm

CONDITION The edges show old cut-marks in places; the right edge might be in the original condition. The reverse side was smoothed irregularly with a chisel-like tool.

DESCRIPTION The relief shows a male figure in a sitting pose and in front view. The upper body is bent slightly to the left, but is balanced by the arrangement of both arms. The head is in profile, looking to the left. The male figure is wearing a typical Late Classic headdress, with a mask of a long-nosed being as the central element; the necklace is composed of several rows of beads and connected with a collar ornament. On both arms are large wristlets. Around the hips, the sitting figure wears a loincloth. The face section is too badly weathered to allow an ear plug and an unusual curved element under the chin of the man to be more fully described.

DATE Spranz estimates "Classic, 600-900 A.D."

Stela 1 from La Mar, Chiapas, stylistically is very similar and contains a Maya date of 9.17.15.0.0, which corresponds to the year 785 A.D.; Stela 3 from El Cayo, Chiapas, is also stylistically similar and was estimated by Proskouriakoff (1950, p. 186) at approximately 9.19.0.0.0 (about 810 A.D.), by means of style-dating. Consequently, the monument in Freiburg could have an approximate Late Classic date, between the end of the 8th and the beginning of the 9th century A.D.

PROVENANCE Bodo Spranz (1964) states the place of origin of this monument to be the Usumacinta region and gave the information

(written communication, April 1977), that according to the statement of the seller, the relief came from Yaxchilan and that Wolfgang Haberland attributed it in one of his studies to a smaller site in the Usumacinta Valley between Yaxchilan and Piedras Negras, like La Mar or El Cayo. Ian Graham on the other hand informed me (written communication, June 1976) that the relief is part of Stela 2 from El Cayo, Chiapas.

REMARKS A comparison of the Freiburg stela with the one Teobert Maler (1903, Pl. 34, right) published, namely Stela 2 from El Cayo, shows a striking resemblance; nevertheless an accurate examination of the photos of both monuments showed that certain differences exist in the details, especially with the feather headdress and the loincloth.

These variations in the details suggest that the Freiburg stela is not part of a fragment of Stela 2, El Cayo, but only a similar monument. The present location of the original El Cayo stela is unknown and therefore no thorough comparison of the monuments is possible; moreover, the photo by Maler is the only published illustration up to now. Under the assumption that no authentic replicas exist in Maya art, it must therefore be strongly presumed that the monument in Freiburg is a fake and that the photo published by Maler served as the model for the fake. A comparison of the size of the monument in Freiburg with the corresponding part of the El Cayo stela produced similar measurements.

Spranz suggests that the monument is not a stela, but that the relief did come from a building and perhaps could be regarded as a wall panel.

The monument was purchased by the Ministry of Culture of Baden-Württemberg and was placed at the disposal of the museum as a permanent loan.

PHOTOGRAPHS Present catalogue, Pl. 45 (Museum photograph); Spranz 1964

REFERENCES Spranz 1964; Coggins 1970, p. 22

#37

LOCATION Hamburg
COLLECTION Private collection
MONUMENT STYLE Stela
MATERIAL Probably limestone
CONDITION The relief is very sharply cut and not very eroded, parts of the sides have been trimmed, the back cut by a power saw.

DESCRIPTION The scene portrayed shows three human figures. The figure on the right side is standing and is dressed in a skirt, upon which jaguar spots can be recognized. The second person is the principal figure and is sitting on a dais or throne. Under the dais lies a jaguar, identical to the one from La Amelia Stela 1 (Greene et al. 1972, Pl. 82). The principal figure is looking to the right at a standing person and his hand points in that direction. The third person is to the left and is wearing a curious helmet mask. He appears to be going in the direction of the dais.

PROVENANCE The indication that the jaguar figure is almost a replica of the jaguar on Stela 1, La Amelia, gives the impression that the monument comes from a site in the Pasion River area, Peten, Guatemala.

REMARKS The monument is possibly the lower front part of a stela. The stone has a brownish color.

The relief was offered for sale to an art dealer in Hamburg in early 1970. All further data, like shape, dimensions, etc. are completely lacking. The general description of the monument causes one to think that it is a fake.

#38

LOCATION Hamburg
COLLECTION Private collection
MONUMENT TYPE Lintel
MATERIAL Limestone
CONDITION Parts of the sides have been trimmed, the back has been cut by a power saw. The relief is quite weathered but obviously no important parts are missing.

DESCRIPTION The relief shows a bound captive in a sitting pose with a mask or a similar object in front. Stylistically, the relief could be attributed to the Usumacinta Valley.

DATE Probably Late Classic

PROVENANCE As mentioned above, the most likely place of origin of the lintel is the Usumacinta Valley. The frequent motif of a bound captive in sitting pose is widely distributed through the Southern Lowlands; consequently, a more exact assignment to a specific geographic area is very problematical.

For example, captives bound with ropes are known in the Usumacinta zone, in Piedras Negras (Stela 12, lower portion; Lintel 4) and Yaxchilan (Lintel 8, Lintel 16, Stela 18, Stela 19, and the reliefs on the doorway of Structure 44), as well as in Bonampak (Stela 3). The theme is distributed just as widely in the Pasion River area (Aguateca Stela 6; Dos Pilas Stela 17) or in the central Peten (Tikal Altar 1; Uaxactun Stela 20, right; Yaxha Stela 6, Stela 31).

REMARKS The relief is made of a whitish limestone and the assignment to a monument type is difficult. Coggins designates the monument, therefore, as "lintel or step."

The relief was offered for sale to an art dealer in Hamburg early in 1970; all further information, like shape, dimensions, illustrations, etc. are completely lacking. The general, superficial description causes one to suspect that the monument is a fake.

REFERENCE Coggins 1970, p. 23

#39

LOCATION Hamburg
COLLECTION Private collection
MONUMENT TYPE Panel

MATERIAL Probably limestone
SHAPE Rectangular
CONDITION The panel is a fragment, of which the upper third is missing. A horizontal cut divides it into two large separate pieces, with the lower piece being larger than the upper. The left, right and lower sides are not missing because the surrounding frame is still present. At the top left, a corner is broken off diagonally. The relief is relatively well preserved.
DESCRIPTION The pictorial image shows a human figure in profile, turned to the left. The top part of the figure is missing. Around the waist, the person is wearing a very wide, decorated belt, from which long and complex appendages hang in the front and back, to about the ankle. It is also wearing a skirt made of a woven fabric with a design of zig-zag lines and horizontally running straight lines.
Since the relief is only fragmentarily preserved, it can not be determined if the person is male or female.
DATE Late Classic or Post Classic period.
PROVENANCE As to the question of provenance for this relief, only the Northern Maya Lowlands can be definitely considered, specifically the Puuc region. The only known reliefs that could be used for a comparison are lintels from the Sculptured Columns Building (Structure 2) in Xculoc, Campeche. The north, center and south lintels of this structure show within a frame, figures looking to the left, with skirts, that clearly show the design of a woven fabric. The long appendages that hang down in front and behind the persons portrayed in profile are very conspicuous (Proskouriakoff 1950, Fig. 101, a, b, 3; Morley 1956, Pl. 74, c, d).
REMARKS The monument type of this relief panel can not be determined, since none of the measurements are known. If the measurements were sufficiently large, it could be a lintel or even a door jamb.
The monument fragment was offered for sale some years ago in Hamburg. All further data, like dimensions, material, present whereabouts, etc., are unknown.
DRAWING Present catalogue, Pl. 46

#40
LOCATION Hamburg
COLLECTION Private collection
MONUMENT TYPE Glyph fragment
MATERIAL Probably limestone
SHAPE Roughly rectangular
CONDITION It is a fragment, from which at least the top and lower parts are missing. A corner is missing from the right side.
DESCRIPTION The fragment shows a glyph-block, that is somewhat damaged and appears incomplete. To the right and left is a border, which causes one to suppose that the fragment was a component of a longer, vertical glyph band.
INSCRIPTION The single glyph-block shows a head oriented to the left, in front of which is seen a prefix of three elements; the head lies upon an element, which certainly is interpreted as a subfix. The identification of the main sign is not too easy because of the peculiar manner of representation. The glyph Zotz (T 756, bat head) comes principally into question; or maybe it is the glyph T 753 (dog with torn ear) reported only from Quirigua, Guatemala. I interpret the glyph-block for the present as the expression 61.756, which is known as the "introductory predicate" and repeatedly stands at the beginning of subsidiary inscriptions.
DATE Probably Late Classic
PROVENANCE The fragment is too small and too badly preserved to determine the provenance stylistically.
REMARKS The fragment can not be assigned to a monument type because of its condition; the designation at the moment of "glyph fragment" is therefore to be understood only as a provisional designation. All other data, like dimensions, materials, etc., are unknown.
The fragment was offered for sale some years ago in Hamburg, and its present location is not known.
DRAWING Present catalogue, Pl. 47

#41
LOCATION Hamburg
COLLECTION Private collection
MONUMENT TYPE Glyph fragment
MATERIAL Probably limestone
SHAPE Roughly rectangular
CONDITION The fragment is incomplete at the top and bottom; the top glyph-block is mostly destroyed and only the outlines of the lower part are left. The frame on the left side is broken off at the top, together with a small part of the upper glyph.
DESCRIPTION The fragment is part of a vertical glyphic band and is enclosed by a narrow frame at the left and right. The text must have continued to the top and bottom.
INSCRIPTION The first, upper glyph-block is effaced and shows below only two curved lines and two dots in the center. An identification of this glyph is therefore impossible.
The second glyph is found below and consists of a sign in the shape of an open human hand, as well as of a round prefix and a subfix consisting of three longer horizontal and three short vertical bars. The prefix is too obscure to be identified; the subfix is a bundle and is formed like the affixes T 148 or 145.
REMARKS The fragment is too small to permit a more accurate interpretation with regard to chronology, provenance, monument type, etc.
The glyphic fragment was offered for sale some years ago in Hamburg. All further data are unknown.
DRAWING Present catalogue, Pl. 48

#42

LOCATION Leiden

COLLECTION Rijksmuseum voor Volkenkunde

CATALOGUE NUMBER 3939-1

YEAR OF ACQUISITION 1963

MONUMENT TYPE Lintel

MATERIAL Limestone

SHAPE Rectangular

DIMENSIONS Height: 117cm; width: 90.5cm; thickness: 7cm

CONDITION The lintel was sawed into at least four parts; a horizontal cut-mark is discernible in the center of the right edge; a vertical cut, that halved the relief, is just as clearly seen. Besides that, the relief was broken into several pieces, especially at the top left. The reverse side is sawed off. The carved surface is relatively well preserved. Damage, mainly caused by erosion, has occurred to the glyph column at the left lower edge, as well as to the two glyph-blocks in the center of the lintel, and also to the figure on the right. That figure has an obliterated face and there is damage to its legs.

The relief contains traces of red and blue paint.

DESCRIPTION The scene portrayed depicts two richly-dressed persons standing opposite each other within a very narrow frame.

The left person is the main figure and is in the form of the so-called "beneficent god," a motif represented repeatedly in Yaxchilan. Comparisons with other Yaxchilan monuments and the lintel in Berlin (Present catalogue, Pl. 40) confirms that it represents the ruler of Yaxchilan, Bird-Jaguar III. The "beneficent god" figure on Stela 1, Yaxchilan, is portrayed in almost an identical posture and in the same costume.

Bird-Jaguar III is wearing a high, richly-decorated headdress, consisting of a short feather panache, two "long-snouted" helmets, a "wing element," shell and mat motifs, face masks, a water plant, ribbons and glyphic elements. In addition to an ear plug, the ruler also has a jade nose-bead.

The costume consists of a short skirt, with a life-sized mask strapped to its back; the upper body is so overloaded with jewelry that a robe is not visible. The ruler is wearing garters in the shape of a band with pendants on his legs and sandals with a fringed ankle guard. Bird-Jaguar, who is pictured in profile, is turned to the right. From both his hands droplets fall upon a low altar-like object or into a square basket; this gesture is typical of the "beneficent god."

The second figure, at the left in the scene, is a secondary personage and for that reason, the costume and jewelry are modest. The elaborate headdress consists of a short feather panache, a "wing element," a mask of a long-nosed creature, mat and crossed bands motifs, bone elements and various scroll forms. The face is mutilated; the body is pictured in profile and is facing the viewer's left, in the direction of Bird-Jaguar. The beaded necklace has a face mask medallion in front and a beaded string behind reaching to the hips.

A short decorated cape covers the shoulders, around the hips is a fringed belt. A robe, open at the front, reaches to just below the knee, plus a loincloth is seen in front. On the left hand is a wide wristlet, on the feet, the female (?) is wearing sandals like those of Bird-Jaguar. The left hand is slightly bent forward and is holding a round, unidentifiable object; the right hand is clenched into a fist.

The text, which compliments the pictorial image, is formed of four vertical panels and consists of 20 glyph-blocks.

INSCRIPTION Eric Simpson (1972, p. 25) has defined the inscription as follows: the panel at the lower left is C1-C6, the one in the middle of the top beginning panel is A1-A7, followed, after an interruption, by another panel, A8, A9. At the right edge is another panel, B1-B5. The transcription, according to Simpson, reads in the following manner:

A1 VIII.533:125	B2 59.93:502
A2 XVIII.551:21?	B3 761a?:23.1 (or 2?)
A3 1.710:130	B4 59.580?:60
A4 87.528:61	B5 1004a:u
A5 291.552:25?	C1 III.168:28:548
A6 561:23	C2 1.108:764
A7 1013:23	C3 12.1:528
A8 58?.87:764	C4 229.683a:109
A9 126.236:751a	C5 36.168:511
B1 1.757:136	C6 36.168:562

Simpson later (1976, p. 103) designated panel B as zA, and panel C as B. The inscription begins at A1, B1 with a Calendar Round date; the first glyph-block clearly gives the day 7 Ahau, the month glyph at B1 is without a doubt Pop; however, the coefficient has been interpreted differently. Berlin gives it as the numeral 13; Simpson, von Winning and Riese say 18. The number 13 appears correct in the photos, yet the drawing by Ian Graham published by Simpson shows three bars, so the number 18 is represented. According to the interpretation by Berlin, a Calendar Round date of 7 Ahau 13 Pop can be proposed. Since the biographical data of the principal person are known, the complete date in the Long Count can be reconstructed as 9.16.15.0.0 7 Ahau 13 Pop.

In contrast to that, von Winning states the following interpretation of the problematical date: "We are indebted to J.E.S. Thompson for interpreting the inscription (9.16.15.0.0 7 *ahau*, 18 *pop*) as equivalent to A.D. 766." Of the same opinion is Berthold Riese (written communication, August 1977) who has made a preliminary study on the chronological problem. He assumes that the Calendar Round date of the Leiden monument, due to the good state of preservation, can be read as 7 Ahau 18 Pop. The positioning of the Calendar Round date in the Long Count, in combination with the "Scattering Grain"-

motif portrayed on the monument, is almost probably intended to be 9.16.15.0.0, because this motif always appears in combination with round dates in Yaxchilan.

After the date, a so-called action glyph (hand sprinkling or scattering grain motif) follows at A3; it refers to the rite being carried out by Bird-Jaguar. At A5 is a title (Bird claw), as well as an additional title at A8, followed at A9 with the name "Bird-Jaguar." The text B1-B5 contains a clause, that supposedly refers to the right figure, the attendant. This person pertains to Proskouriakoff's "moon sign family."

The left column, C1-C6, begins with the formula 3 Ben-ich katun, or, according to Lounsbury (1973), "3 *ah-po* katun"; other names and titles of Bird-Jaguar follow. The end of the inscription is formed by two emblems of Yaxchilan (Y1, Y2).

DATE 8th century, A.D. Classic. According to the interpretation of the Calendar Round date, the lintel was erected in 766 A.D.

PROVENANCE Epigraphic and stylistic research point, theoretically, to a provenance of Yaxchilan for the lintel. Berlin designates the relief as "Yaxchilan monument" and it has also been designated as "Yaxchilan Stela 31." Von Winning cites the provenance as the Usumacinta region.

Simpson (1972, 1976) states that the monument comes from La Pasadita, like the lintel in Berlin (present catalogue, No. 32), and reports the following about it:

> "On the basis of Graham's field notes and the data contained in them, which I shall not discuss here, it is possible to assign with certainty two currently displaced Maya monuments to Structure 1, La Pasadita. These are Lintel 1, now in Berlin (Fig. 3), and Lintel 2, now in Leiden (Fig. 4), both of which have been mentioned previously in this paper. Both lintels share in common a sculptured feeling and style — in terms of their respective texts as well as their respective scenes — which is so remarkably coherent that one may venture to conclude that both places were actually carved by the same individual sculptor." (1976, p. 104)

Ian Graham (written communication, June 1976) remarks on the source, "certainly from La Pasadita," however, we must first wait for his conclusive report about the archaeological site of La Pasadita and the two lintels, to have a convincing evidence for this statement. Since no data referring to this exist up to now, the lintels in Leiden and Berlin were accepted as "unprovenanced" in this catalogue.

REMARKS Berlin has designated the monument as a "stela"; von Winning vaguely calls it a "carved panel." The dimensions certainly speak for a lintel.

As confusing as the date and the suggested provenances, is also the notation by Simpson, who designated the monument in 1972 as "Lintel 1, La Pasadita" and as "Lintel 2, La Pasadita" in 1976.

PHOTOGRAPHS Present catalogue, Pl. 49 (Museum photograph); Berlin 1968, Fig. 1; von Winning 1968, No. 471.

DRAWING Simpson 1976, Fig. 4 (line rendering by Ian Graham)

REFERENCES Berlin 1968, pp. 141-143; von Winning 1968, p. 293, No. 471; Coggins 1970, p. 21; Simpson 1972, pp. 24-30; Simpson 1976

V. SWEDEN

#43

LOCATION Stockholm

COLLECTION Nationalmuseum

CATALOGUE NUMBER NM Sk 2063

YEAR OF ACQUISITION 1970

MONUMENT TYPE Stela

MATERIAL Limestone

SHAPE Rectangular (?), sides parallel

DIMENSIONS Height: 128cm; width: 154cm; thickness: ca. 5cm; depth of relief: 0.5-1.5cm

CONDITION The monument is probably the upper part of a stela; the top is broken; the object is sawed off horizontally in a straight line on the bottom, at the level of the human figure's hips. The original overall height must have been about 300cm. The top part is irregularly broken off and was substantially taller, since the headdress of the figure is incomplete. The left side shows a narrow frame; the border on the right side is hardly discernible. The original width of the monument could not, consequently, have been much greater. The surface is heavily eroded; only vestiges of the glyph-blocks are present. The fragment was restored, the reverse side is plastered an thus it cannot be determined whether it was sawed off.

DESCRIPTION The stela fragment is bordered on the left and right by a narrow frame and shows a Maya ruler with shoulders in front view or quasi-three-quarters view. The face is in profile and looking to the left. In the sharply bent arms, the ruler holds a serpent bar horizontally, and his fingers are curled. The headdress consists of a feather panache, a long-nosed mask in the front and on that, is a flower-fish motif. The ear plug is relatively large and circular. The ceremonial bar has a mat motif design in the center and diverges into two large snakes' heads, from whose open jaws grotesque heads look out. The wristlets of closely-placed simple bands of beads reach about halfway up the forearms.

At the upper left is found a glyph panel, which is composed of five glyph-blocks.

INSCRIPTION The heavily eroded inscription is found within a narrow border. Within the panel are two columns, the left with three glyph-blocks (A1-A3), the right with two glyph-blocks (B1, B2).

A1 and A2 have completely disappeared, and only a small trace of B3 is left. B1 could be a calendrical statement; to the left is a vertical bar, to the right of that is a main sign in head form, perhaps the glyph Zotz, a month glyph. B2 is not identifiable and is composed of about four elements,

DATE Late Classic

PROVENANCE The seller of the stela gave a site name of "La Kaja," situated about 40km from Bonampak, in the Usumacinta Valley, Chiapas, as the place of origin.

There is no site known as La Kaja, although it probably could refer to Lacanja (Lacanha) in the Selva Lacandona. Stylistically viewed, the monument certainly is in keeping with the Usumacinta regional style and an area in the Selva Lacandona, near Bonampak or Lacanja can not be excluded, since the representation of the figure of the ruler and of the serpent bar has some similarities to the lintel of Structure 6, Bonampak (Proskouriakoff 1950, Fig. 44, c) and to Lintel 1, Lacanja (Benson and Coe 1963, No. 46). The fragment in Stockholm is, however, identified with no known or published monument from Lacanja (Blom and Duby 1955-7).

REMARKS The stela is too fragmentary and too eroded to attempt any style-dating. It was probably carved around the 8th century A.D.

PHOTOGRAPH Present catalogue, Pl. 50 (Museum photograph, D32.600)

VI. SWITZERLAND

#44

LOCATION Neuchâtel
COLLECTION Musée d'Ethnographie
MONUMENT TYPE Stela
MATERIAL Limestone
SHAPE Rectangular

CONDITION The relief is relatively heavily destroyed and very eroded in parts. On the left and right side, there is possibly a frame, so the width of the relief is probably as it was originally. On the top, the object is damaged and it lacks the top of the head of the personage portrayed. The monument was broken into several parts; some parts appear to have been restored. Large cracks run diagonally across the center, on the legs of the figure, and especially on the glyph panel at the lower left.

DESCRIPTION The pictorial image shows a male figure in an axial and dynamic pose; the torso is seen in a quasi-three-quarters view, the head pictured in profile and turned to the left. The feet are pointing outward and have no sandals.

With his right hand, the man holds a round shield; the left arm is bent horizontally at the elbow, and there is a unique short ceremonial bar, which has two diagonal band elements in the center, in his hand. Since the upper part of the monument is missing, no headdress is present; however, over the figure's left shoulder are some feather tips hanging down from a panache. The ear plug is a simple, round, Late Classic type. The wide collar, formed of five bead rows, has a light border. The wristlets and anklets are of the same shape and are composed of long, vertical elements, with a narrow border.

Around the hips, the figure is wearing a wide belt with diagonal bands and vertical bar elements. Some discernible spots on the skirt prove that it is made from a jaguar pelt. A long loincloth apron with crossed bands and scrolls of an ornate type hangs from the belt. Similar aprons are known from Yaxchilan (Lintel 3, Lintel 14) and Piedras Negras (Stela 13).

To the lower left is a glyph panel, consisting of 11 glyph-blocks.

INSCRIPTION The inscription appears in two columns (A1-6, B2-B6), 11 glyph-blocks altogether, of which some are very badly demolished or eroded.

Peter Mathews (written communication, 1977) interprets tentatively the fragmentary Calendar Round date as 10 Ahau 8 Zac and reconstructs the Long Count date as 9.18.10.0.0 10 Ahau 8 Zac, equivalent to the date August 19, 800 A.D.

At A3-B3, according to Mathews, the name of the personage represented in the relief could be written. A4 could be an emblem glyph of a currently unlocated place. B4 to B6 is possibly the name of a woman.

DATE Late Calssic. If the interpretation of the date is correct, the relief was carved around 800 A.D.

PROVENANCE D'Arquian and Stolper state Yaxchilan as the provenance; Peter Mathews suggests, for stylistic reasons, that the site of Pomona, Tabasco, Mexico, is more likely.

REMARKS The monument type of this relief is not certain, since it is not perfectly preserved, and besides, no dimensions are known. Theoretically, it could be part of a stela, a door jamb or even a lintel.

The museum in Neuchâtel is not in possession of the monument, but the object was exhibited there in 1962. In an exhibit catalogue of the museum, there is no description of this relief, which was, however, used for the cover illustration and according to information from the museum, was actually displayed in the exhibit.

The relief was at that time in the possession of Robert L. Stolper, and allegedly was offered for sale in 1970 in Munich. Today it is said to be in the collection of some institution in the United States.

PHOTOGRAPHS D'Arquian et Stolper 1962, cover photograph; D'Arquian et Stolper 1964, p. 34

DRAWING Present catalogue, Pl. 51 (line drawing by Hasso Hohmann, 1977, after D'Arquian et Stolper 1964, p. 34)

REFERENCES D'Arquian et Stolper 1962, cover; D'Arquian et Stolper 1964, p. 34; Coggins 1970, p. 21

#45

LOCATION Zurich
COLLECTION Rietberg Museum
CATALOGUE NUMBER RMA 307
YEAR OF ACQUISITION 1962
MONUMENT TYPE Stela
MATERIAL Limestone
SHAPE The sides taper down toward the bottom.
DIMENSIONS Height: 135cm; width: 47cm; thickness: 2-4cm; relief depth: 10mm
CONDITION The relief is sawed off below, broken off at the top and the right side was possibly trimmed. The monument was broken into several pieces; three horizontal cracks are visible in the area between the knees and the hips of the portrayed figure. The reverse side is sawed off and the monument, therefore, is no more than 2-4cm thick. The glyphs are very difficult to discern, since they were badly effected by erosion.
DESCRIPTION The relief shows a standing Maya ruler, whose body is pictured frontally. His face is turned to the right and is shown in profile. The personage is holding a squarish shield in his left hand, an elaborate ceremonial staff, divided into sections (Proskouriakoff's type L2), with a serpent mask at the top and bottom and tipped with a flint knife, in the right hand. This staff resembles the type that is depicted on Stela 1, Bonampak; Naranjo Stela 8; Ixtutz Stela 1 and Itsimte-Sacluc Stela 1.

The personage is wearing a complicated headdress, which is combined with a mask of open snake jaws such that the face is looking out from the jaws. From the lower jaw of this serpent mask, near the chin of the ruler, the mask of the long-snouted god is hanging, along with a few ribbons. The headdress consists of scrolls, and a panache with clipped feathers, from which a few longer feathers protrude; feathers also protrude from the top part of the snake head.

Around the hips, a wide belt is worn; it is decorated with two St. Andrew's crosses. Reaching to the knees is a fringed, simple skirt and over that, a loincloth that reaches to the ankles. There is a mask of a god on top of the loincloth, and it ends in a round element and a few scrolls.

The feet are turned outward and are supposedly in sandals, yet on this stela, so much of the relief detail has been lost that it is hard to determine whether there are sandals or only a design featuring bands and knots.

Above the personage, at the upper left, is a glyph panel of two rows of four glyph-blocks each.
INSCRIPTION The badly weathered text (A1, A2, B1, B2, C1, C2, D1, D2) hardly allows a positive identification of individual glyph-blocks. At position A2 is the day sign 9 Ahau and so it appears that the inscription begins with a Calendar Round date.
DATE Von Winning provides a reading by Linton Satterthwaite, "who has determined the chronological date to be A.D. 810." A Long Count date is not written and was only reconstructed. Haberland states that the relief is relatively late and that it "is dated through the badly weathered glyphs and its stylistic elements as the 28th of June, 810 A.D. (= 9.19.0.0.0)."
PROVENANCE The Late Classic monument of yellowish limestone was attributed, on the basis of stylistic comparison, to the Bonampak area in the Usumacinta Valley of Mexico.
REMARKS The object, also known as the "Rietberg Stela," came into the museum as a gift from the "Schweizerische Kreditanstait." A stylistically comparable relief, likewise of unknown origin, which shows a human figure in similar position, a similar shield and a similar ceremonial lance or staff, is found in a private collection in the United States (Joralemon 1974, Fig. 18).

The typological designation is not entirely certain; von Winning describes the object as a "carved panel."
PHOTOGRAPHS Present catalogue, Pl. 52 (Museum photograph); von Winning 1968, No. 468; Haberland 1971, p. 159
RUBBING Greene et al. 1972, Pl. 75
REFERENCES Von Winning 1968, p. 293, No. 468; Coggins 1970, p. 22; Greene et al. 1972, p. 162

#46

LOCATION Zurich
COLLECTION Rietberg Museum
CATALOGUE NUMBER RMA 308
YEAR OF ACQUISITION 1963
MONUMENT TYPE Panel
MATERIAL Limestone
SHAPE Originally, possibly rectangular
DIMENSIONS Height: 88cm; width: 95cm; thickness: 4.5cm; relief depth: 10mm
CONDITION The badly eroded relief was certainly part of a larger composition that continued on the right side at least. At the top and bottom, a narrow border is clearly seen, which enclosed the piece, so the object originally could not have been much taller. On the right side, a larger piece is certainly missing; perhaps another human figure was positioned symmetrically opposite the first. All four corners are broken off. An essential piece is missing at the lower right. The face of the personage is badly damaged; in parts the glyph-blocks are weathered past recognition.
DESCRIPTION The pictorial image shows a male figure in a sitting position, cross-legged; the upper body is in front view; the body is leaning forward from the waist. The head is in profile and looks to the left. In the left hand, the figure is holding an object, which is difficult to identify and is described by Haberland in the following manner:

> "It looks like a glyph, but one can also think of it as a head. It is probably certain that the front part (on the left) depicts a snake's head with a long protruding upper jaw and a bent fang, no lower jaw and one eye indicated. The rear (on the right)

is shaped like a glyph but is so badly weathered that potentially important details can no longer be identified."

The right hand is resting on the thigh. The figure is very simply dressed and wears only a narrow loincloth, embellished with some ornaments (shells?) and feathers. The hair is piled high, held together and decorated with a flower on which a fish is nibbling. The figure is sitting on a platform formed of large scrolls. Scrolls surround the figure on all sides. At the upper left and within a scroll, a single column with four glyph-blocks is found.

INSCRIPTION The text (A1-A4) is badly eroded, the last glyph (A4) is discernible only in outline. The first glyph shows four dots relatively clearly and could be interpreted as part of a calendrical statement.

DATE Ca. A.D. 800, according to Haberland. Late Classic

PROVENANCE Haberland specifies the Usumacinta Valley for the provenance; Greene describes the monument as "Lacanha area wall panel." Stylistic comparisons could point to a series of sites in Guatemala and Mexico; for example, similar portraits of the male figure on Throne 1, Piedras Negras, on a few tablets in Palenque and on Sculptured Stone 1 at Bonampak are observed. However, these analogies are certainly not adequate for a theoretical determination of the provenance. Ian Graham (written communication, June 1976) informed me that it is almost certainly from Pomona, Tabasco, Mexico. He is probably referring to Tablero 1 from Pomona (Lizardi Ramos 1963, Fig. 1) upon which a person in a similar sitting pose, bent slightly forward is depicted. The figure from Pomona is holding a glyph in one hand.

REMARKS The form of the monument gives the impression that it is a wall panel. The sculpture is carved from a light yellow limestone.

PHOTOGRAPHS Present catalogue, Pl. 53 (Museum photograph); Haberland 1971, p. 163

RUBBING Greene et al. 1972, Pl. 77

REFERENCES Coggins 1970, p. 23; Haberland 1971, pp. 161-162; Greene et al. 1972, p. 166

#47

LOCATION Zurich

COLLECTION Rietberg Museum

CATALOGUE NUMBER RMA 313

YEAR OF ACQUISITION 1967

MONUMENT TYPE Statue

MATERIAL Limestone

SHAPE Anthropomorphic; see description

DIMENSIONS Height: 143cm; front width: 44cm; side width: 24cm; relief depth: 10mm

CONDITION The statue is sawed off at knee-level; therefore, the lower part is gone. The rest of the monument was sawed into four parts by three horizontal cuts, at mid-thigh, at the hips and across the chest, right under the collar. Eroded areas are on the thighs; the nose is partly chipped.

DESCRIPTION This larger-than-life anthropomorphic statue is a sculpture in the round, with an almost rectangular cross-section. The block-shaped figure shows the body in low-relief, with only the head being fully modeled. Both arms are folded across the chest. The hands rest on the hips. The legs stand together. The head is stylized less than the rest of the body. The eyes are almond-shaped, the brows accentuated, the bridge of the nose extends to the forehead and the mouth is slightly open. Both ears are adorned with square ear plugs. The details of the costume are rendered only in simple, mainly geometric, lines. The figure appears to have a wide collar laying on the shoulders; a pendant is attached to it. The ornament shows within a squarish frame, x-shaped bands and under that are three short feathers or simple scrolls. The two wristlets are composed of bar and dot elements. The skirt reaches right to the knee, in front a wide loincloth apron is seen; it is decorated in the center with an x-shaped design and ends in fringes at the bottom.

DATE Late Classic

PROVENANCE The statue perhaps comes from the Pacific Coast area of Chiapas, Mexico. Analogous pieces for a theoretical determination of the provenance do not exist and the sculptures from Tonala in the southern part of Chiapas can not be called upon for comparison.

REMARKS As to material, Haberland states "grey limestone" and Bolz, on the other hand, speaks of a sandstone.

The chronological classification into the Late Classic period is questionable.

PHOTOGRAPHS Present catalogue, Pl. 54 (Museum photograph); Haberland 1971, p. 165; Kunst aus Mexico 1974, p. 164

REFERENCES Bolz 1966, No. 292, p. 165; Coggins 1970, p. 22; Haberland 1971, pp. 164-166; Kunst aus Mexico 1974, p. 164, No. 220

#48

LOCATION Zurich

COLLECTION Galerie Andre Emmerich

MONUMENT TYPE Panel

MATERIAL Limestone

SHAPE The sides taper toward the bottom; the top is almost horizontal; the bottom is rounded and almost u-shaped.

DIMENSIONS Height: ca. 40cm; width; ca. 20cm; thickness: ca. 2.5cm; relief depth: ca. 3mm

CONDITION The relief is eroded in some places. The reverse side is sawed off.

DESCRIPTION The all-glyphic panel has an unusual form. The almost parallel sides curve in at the bottom, the shape resembling a U. The relief is surrounded by blank space that forms a frame. The lower right side is without relief. The text consists of 10 glyph-blocks, and is found within three vertical columns (A1-A4, B1-B4, C1, C2).

INSCRIPTION The inscription gives calendrical information at A3, B2, B3, B4 and C1(?). B1 and A2 show a glyph phrase, which also appears on Lintel 3 of Temple 1, Tikal, at A5-B5 (W.R. Coe et al. 1961, Fig. 15), in Dos Pilas on Stela 13 at C3-D3 (Navarrete y Lujan Muñoz 1963, Fig. 32) and on a stela of unknown provenance in the Cleveland Museum of Art (Museum Cat. No. 67.29; Miller 1974, Fig. 2, 5) at A4-B4. The first glyph, named "jaguar-paw-smoke" by Jeffrey Miller, could be a title or name of an individual; the second glyph is an emblem of a hitherto unidentified archaeological site, that is interpreted by various authors as the emblem glyph for Calakmul, Campeche.

DATE Late Classic

PROVENANCE Determining place of origin of this glyph panel must be done in context with three similar glyph panels, whose provenance has likewise hitherto not been discovered. Two of these panels have already been discussed (see present Catalogue, Nos. 17 and 18); the third panel was published by Coe (1973, No. 6) and for that panel, the suggested provenance was stated to be the Usumacinta region, more specifically a location between the sites of Chicozapote and La Mar.

Three of these panels show the questionable emblem glyph for Calakmul, that theoretically could have reference to this location in the south of Campeche.

REMARKS This glyph panel was found for some time in a private collection in New York, and was offered for sale on the occasion of an exhibit in Zurich; unfortunately, no further data could be obtained. It proved to be impossible to obtain a photograph of this important object.

#49

LOCATION Zurich

COLLECTION Galerie André Emmerich

MONUMENT TYPE Panel

MATERIAL Limestone

SHAPE Nearly rectangular

DIMENSIONS Height: ca. 38cm; width: ca. 30cm; thickness: ca. 4cm; relief depth: ca. 4mm

CONDITION The panel is weathered in a few places. The reverse side is sawed off and the present thickness is only about 4cm.

DESCRIPTION This monument is one of a group of ball game sculptures. The relief shows a ball player equipped with a ribbed ball deflector. On the left edge, half of a large ball is discernible. The player has a headdress formed from a bird head and a feather panache, he has a large oval-shaped ear plug and is adorned with a collar and wristlets. The ball deflector protects the upper body of the man, who is portrayed in front view. His costume consists of a short kilt, a loincloth apron, which reaches to the knee and shows a crossed bands motif, two round elements and scrolls. The head is seen in profile and looks in the direction of the ball. The scene has a frame on three sides, the left side is open.

INSCRIPTION The text is found in two vertical columns of two glyph-blocks each (A1, A2, B1, B2) and contains no calendrical information. The first three glyph-blocks (A1, A2, B1) have main signs in head form; the fourth glyph (B2) has a main sign in the shape of a hand.

DATE Late Classic

PROVENANCE On the basis of stylistic comparisons, it must be supposed that the ball game relief comes from the Usumacinta River Valley.

REMARKS This ball player panel is part of a series of five known panels, whose provenance is as of now uncertain. Two of these panels, which are found in Paris have already been discussed (see present Catalogue, Nos. 15 and 16); the third was published by Michael Coe (1973, No. 5), the fourth is found in the holdings of the Museum of the American Indian, New York (von Winning 1968, No. 464), and the fifth was discussed in this entry.

This monument was found in an art gallery in Zurich and was shown during an exhibit. Unfortunately, no further data were given on this important object and it proved to be impossible to obtain a photograph of it.

#50

LOCATION Zurich

COLLECTION Private collection

MONUMENT TYPE Stela

MATERIAL Limestone

SHAPE The two sides are parallel, the top pointed and the bottom irregular and broken.

DIMENSIONS Height: 93cm; width: 60cm; thickness: 6cm; relief depth: 2.2cm

CONDITION The fragmentary monument is the top part of a stela, with all sides either broken or sawed off. The reverse side was likewise sawed off and the thickness reduced to 6cm. The surface is badly eroded in parts. The glyphs on the left side are damaged. Part of the nose on the face of the human figure is chipped off. The stela may have been restored in places; such areas are visible in the upper center, within the headdress, on the nose as well as around the lower center.

DESCRIPTION The monument shows a Maya ruler, about from the middle of the body upward. The torso is almost frontally portrayed; the two arms are bent slightly at the elbow. The head is in profile and looking to the viewer's left. The headdress consists of a half mask, under a large round element, as well as a feather panache. Around the neck is a wide collar with four rows of round beads; from the collar hangs a pendant in the shape of two small masks in profile, a face in front view and a crossed bands motif on the forehead. This mask-motif is repeated on the shoulders of the personage.

Around the hips, a wide belt is worn; part of a loincloth apron is discernible. On the left arm is a

wide wristlet. On the left side of the ruler is a column with five glyph blocks in it.

INSCRIPTION The inscription is in a vertical arrangement (A1-A5) and begins with a calendrical statement. A1 shows the day sign Ahau, the coefficient is fragmentary and not clearly identifiable. In any case, two bars are visible, so the lowest numeral that could be represented is 10. The second glyph (A2) provides the month Xul; A3 could be interpreted as a Tun sign; A4 is very damaged and resembles a Imix glyph. The last glyph contained at A5 is only present in outline.

DATE Late Classic

PROVENANCE The existing traits are too limited to attribute the stela to an archaeological zone on the basis of stylistic criteria. In the auction catalogue, the provenance was stated as Guatemala. It is certainly possible that the object comes from the Peten.

REMARKS Allegedly, first the stela was found in a private collection in the United States, then was in an art gallery in Zurich and was offered for sale in 1974 in auction in Hamburg at a price of DM 45,000. Since the monument did not find a buyer, it went back to Zurich; from there, it has perhaps been returned to the United States.

PHOTOGRAPHS Present catalogue, Pl. 55; Hauswedell und Nolte 1974, Tafel 11

REFERENCE Hauswedell und Nolte 1974, p. 16

#51

LOCATION Zurich

COLLECTION Private collection

MONUMENT TYPE Stela

MATERIAL Limestone

SHAPE Top and bottom are parallel, the sides irregular

DIMENSIONS Height: 51.5cm; width: 83.5cm; thickness: 6cm; relief depth: ca. 6mm

CONDITION The object is a fragment, which was sawed or broken off on all four sides. The reverse side has been chipped away and the thickness reduced to 6cm. Damage to the center appears to have been repaired.

DESCRIPTION The fragment has been described as "part of a throne with the mask of the rain god Chac." This description is not correct, since this relief without a doubt shows part of a typical Maya costume, a belt with the top part of a loincloth apron. The ornate belt shows at the top a narrow mat motif, at the sides and beneath is a long row of shell motifs. Below the belt is a so-called "serpent fret apron," with a frontal mask as the central element. The space around the eyes of the mask and the interior of the mouth are filled with mat motifs. For analogous examples of the belt and loincloth apron designs, see Proskouriakoff 1950, Figs. 23-26.

DATE Late Classic

PROVENANCE The relief fragment is much too small to attempt a determination of provenance by stylistic comparison. Similar types of loincloth aprons are known from Naranjo (Stela 13), Xmakabatun (Stela 3) and Motul de San Jose (Stela 2); these are all sites in the Peten of Guatemala. The central Peten provenance of the fragment is therefore theoretically possible.

REMARKS The relief is a fragment of a stela, which originally showed a richly-dressed human figure, from whose costume this fragment comes. The relief was found in an art gallery in Zurich, was offered for sale in 1974 at auction in Hamburg for a price of DM 36,000. It was not sold and was sent back to Zurich.

PHOTOGRAPH Hauswedell und Nolte 1974, Tafel 13

REFERENCE Hauswedell and Nolte 1974, p. 16

ACKNOWLEDGEMENTS

For assistance in compiling this inventory I wish to acknowledge the generous help of the following:

Penny BATEMAN, The Ethnography Department of the British Museum, London
Hans BIEDERMANN, ADEVA, Graz
Claus J. BRUDER, Berlin
Clemency COGGINS, Peabody Museum of Archaeology and Ethnology, Cambridge
Dieter EISLEB, Museum für Völkerkunde, Berlin
Ian GRAHAM, Peabody Museum of Archaeology and Ethnology, Cambridge
Wolfgang HABERLAND, Hamburgisches Museum für Völkerkunde
Ernst HAUSWEDELL, Hamburg
Hasso HOHMANN, Graz
J.F. JAEGER, Galerie Jeanne Bucher, Paris
Luc JOUBERT, Paris
Ted J.J. LEYENAAR, Rijksmuseum voor Volkenkunde, Leiden
Peter MATHEWS, Yale University, New Haven
Ingeborg MAURER, Rautenstrauch-Joest Museum für Völkerkunde, Cologne
Maria Luisa OLIVEROS RIVES, Museo de America, Madrid
Berthold RIESE, Hamburg
Lilly SCHWEIZER, Museum Rietberg, Zurich
Mireille SIMONI-ABBAT, Musée de l'Homme, Paris
Bodo SPRANZ, Museum für Völkerkunde, Freiburg im Breisgau
Matthias STRECKER, Drochtersen
Eric TALADOIRE, Paris
G. VAN SWIETEN, Musées Royaux d'Art et d'Histoire, Brussels
Heidi VOLLMOELLER, Zurich
Nina WEIBULL, Nationalmuseum Stockholm
G. ZWICKY, Museum Rietburg Zurich

SOURCES OF ILLUSTRATIONS

Grateful acknowledgement is made to the following persons and institutions who have kindly provided photographs or drawings and permission to publish them:

Akademische Druck-und Verlagsanstalt, Graz: Plates 1, 2, 3
Hasso Hohmann, Graz: Plate 51
Musees Royaux d'Art et d'Histoire, Bruxelles: Plates 16 (A.C.L. 210733B, 17 (A.C.L. 206193 B), 18 (A.C.L. 210734 B), 19 20
The Trustees of the British Museum, London: Plate 8
Musée de l'Homme, Photothèque, Paris: Plate 22 (Cliché Jose Oster)
J.F. Jaeger, Galerie Jeanne Bucher, Paris: Plates 23-30, 32-39
Luc Joubert, Paris: Plates 23-30, 32-39
Peter and Irene Ludwig, Aachen: Plates 12, 42, 43, 44
Museum für Völkerkunde, Berlin: Plates 9, 10, 11, 40, 41, 15-bottom
Claus J. Bruder, Berlin: Plate 13
Rautenstrauch-Joest-Museum, Cologne: Plates 12, 42, 43, 44
Museum für Völkerkunde, Freiburg im Breisgau: Plate 45
Rijksmuseum voor Volkenkunde, Leiden: Plates 5, 6, 49
Museo de America, Madrid: Plate 4
Nationalmuseum, Stockholm: Plate 50
Museum für Völkerkunde, Basel: Plate 7
Rietberg Museum, Zurich: Plates 52, 53, 54
The photographs on Plates 14, 15-top, 20, and the line drawing on Plate 21 are by the author.

BIBLIOGRAPHY

ADAMS, Richard E. W.
1971 The Ceramics of Altar de Sacrificios, Papers of the Peabody Museum of Archaeology and Ethnology, Harvard University, Vol. 63, No. 1. Cambridge, Massachusetts

D'ARQUIAN, Maurice et Robert STOLPER
1962 Art Precolumbién: Choix d'Oeuvres Majeures. Musée d'Ethnographie de Neuchâtel, du 7 Octobre au 30 Decembre 1962, Neuchâtel
1964 Introduction a l'étude de l'Art Precolombién du Mexique. Editions du Cercle d'Art Contemporain. Zurich

L'ART DES MAYAS DU GUATEMALA
1967 (Exhibit Catalogue). 1967-1968. Strasbourg/ Nantes/Chambery/Marseille/Bordeaux. Réunion des Musées Nationaux, Paris

ARTS MAYAS DU GUATEMALA/KUNST VAN DE MAYA'S UIT GUATEMALA
1970 (Exhibit Catalogue). Palais des Beaux-Arts. 15 Septembre-15 Novembre 1970. Bruxelles

BARTHEL, Thomas S.
1966 Yaxchilan Lintel 60: Eine Neuerwerbung im Berliner Museum für Völkerkunde. Baessler-Archiv, Neue Folge, Band 14, pp. 125-138. Berlin
1968 Historisches in den Klassischen Mayainschriften. Zeitschrift fur Ethnologie, Band 93, pp. 119-156. Braunschweig
1969 El Complejo Emblema. Estudios de Cultura Maya, Vol. 7, pp. 159-193. Mexico D.F.

BECQUELIN, Pierre et Claude-F. BAUDEZ
1975 Tonina, une cité maya de l'âge classique. Archaeologia, No. 80, pp. 10-22. Dijon

BENSON, Elizabeth P., and Michael D. COE
1963 Handbook of the Robert Woods Bliss Collection of Pre-Columbian Art. Dumbarton Oaks, Washington, D.C.

BERLIN, Heinrich
1955 News from the Maya World. Ethnos, Vol. 20, No. 4, pp. 201-209. Stockholm
1958 El Glifo 'Emblema' en las Inscripciones Mayas. Journal de la Société des Américanistes de Paris, n.s., Vol. 47, pp. 111-119. Paris
1965 Neue Funde zu alten Zeichnungen. Ethnos, Vol. 30, pp. 136-143. Stockholm
1968 The Tablet of the 96 Glyphs at Palenque, Chiapas, Mexico. Middle American Research Institute, Tulane University, Publication 26, pp. 135-149. New Orleans
1970 Miscelanea Palencana. Journal de la Société des Américanistes de Paris. Vol. 59, pp. 107-128. Paris
1974 A Maya Hieroglyphic Panel at the Royal Museum of Art and History: An Interpretative Essay. Bulletin des Musées Royaux d'Art et d'Histoire, 34th-44th year (1971-1972), pp. 81-88. Bruxelles

BERNAL, Ignacio, Román PIÑA-CHÁN and Fernando CÁMARA-BARBACHANO
1968 3000 Years of Art and Life in Mexico: as seen in the National Museum of Anthropology, Mexico City. Harry N. Abrams, Inc. New York

BLOM, Frans and Gertrude DUBY
1955-7 La Selva Lacandona. 2 vols. Mexico D.F.

BODDAM-WHETHAM, J.W.
1877 Across Central America. London

BOLETIN
1972 Instituto Nacional de Antropología e Historia, Epoca II, No. 1, Abril-Junio 1972. México D.F.

BOLZ, Ingeborg
1975 Sammlung Ludwig: Altamerika. Ethnologica, Neue Folge, Band 7. Verlag Aurel Bongers, Recklinghausen

BOLZ-AUGENSTEIN, Ingeborg und H.D. DISSELHOFF
1970 Werke präkolumbischer Kunst. Die Sammlung Ludwig, Aachen. Beschreibender Katalog. Monumenta Americana, Band VI. Berlin

BRUNHOUSE, Robert L.
1976 In Search of the Maya: The First Archaeologists. Ballantine Books, New York

BUCHER, Jeanne (Galerie)
1963 Sculpture en pierre de l'ancien Mexique. (Exhibit Catalogue). Editions Jeanne Bucher. Paris

CARMICHAEL, Elizabeth
1973 The British and the Maya. The Trustees of the British Museum, London

CASTAÑEDA PAGANINI, Ricardo
1946 Las Ruinas de Palenque. Guatemala

LA CHRONIQUE DES ARTS
1962 (Supplement to the "Gazette des Baux-Arts"). No. 1117. Paris

CODEX DRESDENSIS
1975 Codices Selecti, Series C - Manuscripts from Central America, Vol. 54. Comments by F. Anders, H. Deckert and R. Krusche. Akademische Druck-u. Verlagsanstalt, Graz-Austria

CODEX PERESIANUS (CODEX PARIS)
1968 Codices Selecti, Series C - Manuscripts from Central America, Vol. 9. Introduction by Ferdinand Anders, Akademische Druck-u. Verlagsanstalt, Graz-Austria

CODEX TRO-CORTESIANUS (CODEX MADRID)
1967 Codices Selecti, Series C - Manuscripts from Central America, Vol. 8. Introduction by Ferdinand Anders. Akademische Druck-u. Verlagsanstalt, Graz-Austria

COE, Michael D.
1973 The Maya Scribe and His World. The Grolier Club. New York
1975 Classic Maya Pottery at Dumbarton Oaks. Dumbarton Oaks, Trustees for Harvard University. Washington, D.C.

COE, Michael D. and Elizabeth P. BENSON
1966 Three Maya Relief Panels at Dumbarton Oaks. Studies in Pre-Columbian Art and Archaeology, No. 2 Dumbarton Oaks, Trustees for Harvard University. Washington, D.C.

COE, William R., Edwin M. SHOOK and Linton SATTERTHWAITE
1961 The Carved Wooden Lintels of Tikal, Tikal Reports, No. 6, pp. 17-111. University Museum, University of Pennsylvania. Philadelphia

COGGINS, Clemency
1970 Displaced Mayan Sculpture. Estudios de Cultura Maya, Vol. 8, pp. 15-24. Mexico D.F.

DE LA FUENTE, Beatriz
1973 Escultura monumental olmeca. Catalogo. Instituto de Investigaciones Esteticas, Universidad Nacional Autonoma de Mexico. Mexico D.F.

DEL RIO, Antonio
1922 Description of the Ruins of an Ancient City, discovered near Palenque, in the Kingdom of Guatemala, in Spanish America. London

EISLEB, Dieter
1966 Ein Steinrelief der klassischen Maya-Kultur aus Yaxchilan. Jahrbuch der Stiftung Preussischer Kulturbesitz, Band III, 1964/1965. G. Grote'sche Verlagsbuchhandlung KG, Köln und Berlin
1974 Alt-Amerika. Führer durch die Ausstellung der Abteilung Amerikanische Archäologie. Museum für Völkerkunde Berlin. Berlin

FRANCO C., José Luis
1966 Sculpture Maya. (Exhibit Catalogue). Editions Jeanne Bucher. Paris

GALINDO, Juan
1834 A short Account of some Antiquities discovered in the district of Peten, in Central America. Archaeologia, Vol. XXV, pp. 570-571. London

GRAHAM, Ian
1963 Juan Galindo, Enthusiast. Estudios de Cultura Maya, Vol. 3, pp. 11-35. México D.F.
1967 Archaeological Explorations in El Peten, Guatemala. Middle American Reserach Institute, Tulane University, Publication 33. New Orleans
1971 The Art of Maya Hieroglyphic Writing. The Center for Inter-American Relations Inc., New York. Harvard University Printing Office, Cambridge, Massachusetts

1975 Corpus of Maya Hieroglyphic Inscriptions. Volume 1: Introduction to the Corpus. Peabody Museum of Archaeology and Ethnology, Harvard University, Cambridge, Massachusetts

GRAHAM, Ian, and Eric VON EUW
1975 Corpus of Maya Hieroglyphic Inscriptions. Volume 2, Part 1: Naranjo. Peabody Museum of Archaeology and Ethnology, Harvard University, Cambridge, Massachusetts
1977 Corpus of Maya Hieroglyphic Inscriptions. Volume 3, Part 1: Yaxchilan. Peabody Museum of Archaeology and Ethnology, Harvard University, Cambridge, Massachusetts

GRAHAM, John A.
1972 The Hieroglyphic Inscriptions and Monumental Art of Altar de Sacrificios. Papers of the Peabody Museum of Archaeology and Ethnology, Vol. 64, No. 2. Harvard University, Cambridge, Massachusetts

GRAHAM, John A., and Steven R. FITCH
1972 The Recording of Maya Sculpture. Studies in the Archaeology of Mexico and Guatemala, John A. Graham, Editor. Contributions of the University of California Archaeological Research Facility, No. 16, pp. 41-51. Berkeley, California

GREENE, Merle
1960 Classic Maya Rubbings. Expedition, Vol. 9, No. 1, pp. 30-39. Philadelphia

GREENE ROBERTSON, Merle
1972 Notes on the Ruins of Ixtutz, Southeastern Peten. Studies in the Archaeology of Mexico and Guatemala, John A. Graham, Editor. Contributions of the University of California Archaeological Research Facility, No. 16, pp. 89-94, 97-104. Berkeley, California

GREENE, Merle, Robert L. RANDS and John A. GRAHAM
1972 Maya Sculpture from the Southern Lowlands, Highlands and Pacific Piedmont. Lederer, Street & Zeus, Berkeley, California

GREENE, Merle and J. Eric S. THOMPSON
1967 Ancient Maya Relief Sculpture. Museum of Primitive Art, New York

HABERLAND, Wolfgang
1971 Die Kunst des Indianischen Amerika. Beschreibender Katalog. Museum Rietberg der Stadt Zurich. Zurich

HAUSWEDELL, Ernst and Ernst NOLTE
1974 Amerika, Indien, Persien. (Auction Catalogue). Auktion 196, am 17. Januar 1974. Hamburg

HELLMUTH, Nicholas M.
1975 Pre-Columbian Ballgame Archaeology & Architecture. F.L.A.A.R. Progress Reports, Vol. 1, No. 1. Foundation for Latin American Anthropological Research, Guatemala City

JONES, Christopher
1975 A painted capstone from the Maya area. Studies in Ancient Mesoamerica, II, John A. Graham, Editor. Contributions of the University of California Archaeological Research Facility, No. 27, pp. 83-110. Berkeley, California

JORALEMON, David
1974 Ritual Blood-Sacrifice among the Ancient Maya: Part I. Primera Mesa Redonda de Palenque, Merle Greene Robertson, Editor, Part 2, pp. 59-75. Robert Louis Stevenson School, Pebble Beach, California

KELLEY, David H.
1962 Glyphic Evidence for a Dynastic Sequence at Quirigua, Guatemala. American Antiquity, Vol. 27, No. 3, pp. 323-335
1976 Deciphering the Maya script. University of Texas Press, Austin

KRICKEBERT, Walter
1950 Mittelamerikanische Denkmaler. Museum für Völkerkunde, Berlin-Dahlem

KUBLER, George
1969 Studies in Classic Maya Iconography. Memoirs of the Connecticut Academy of Arts and Sciences, Vol. 18. New Haven

KUNST AUS MEXIKO
1974 von den Anfängen bis zur Gegenwart. (Exhibit Catalogue). 8.Mai bis 18.August 1974 in Villa Hügel, Essen. Verlag Aurel Bongers, Recklinghausen

LAVACHERY, Henri-A.
1930 Deux Fragments de la statuaire monumentale des Mayas. Bulletin des Musées Royaux d'Art det d'Histoire. Troisième Serie, Deuxième Année, No. 2, pp. 43-47. Bruxelles

LEEMANS, C.
1878 Description de quelques antiquités americaines conservées dans le Musée Royale Neerlandais d'Antiquites a Leide. International Congress of Americanists, 2nd Session, Luxembourg, 1877. Comptes rendus, tom. 2, pp. 283-302. Luxembourg

LEHMANN, Henri, and A.M. HAMMACHER
1963 Stenen beelden uit het oude Mexico. (Exhibit Catalogue). 4 Augustus - 15 September 1963. Rijksmuseum Kroller-Muller, Otterlo

LEHMANN, Henri et Suzanne LEHMANN
1968 Arts Mayas du Guatemala. (Exhibit Catalogue). Réunion des Musées Nationaux. Paris

LIZARDI RAMOS, César
1963 Inscripciones de Pomona, Tabaso, Mexico. Estudios de Cultura Maya, Vol. 3, pp. 187-202. México D.F.

LOTHROP, Samuel K.
1929 Sculptured Fragments from Palenque (An account of the first Old Empire Maya remains to reach Europa). Journal of the Royal Anthropological Institute, Vol. 59, pp. 53-63. London

LOUDMER, Guy
1974 Art Precolombién. (Auction Catalogue). Vente aux encheres. Palais Galliera, 29 Mars 1974. Paris

LOUNSBURY, Floyd G.
1973 On the derivation and reading of the "ben-ich" prefix. Mesoamerican writing systems, Elizabeth P. Benson, Editor, pp. 99-143. Dumbarton Oaks, Research Library and Collections. Washington, D.C.

LUJÁN MUÑOZ, Luis
1974 Tesoros Mayas de Guatemala. (Exhibit Catalogue). Tokyo, Japan

MALER, Teobert
1901 Researches in the Central Portion of the Usumatsintla Valley. Memoirs of the Peabody Museum of American Archaeology and Ethnology, Harvard University, Vol. 2, No. 1. Cambridge, Massachusetts
1903 Researches in the Central Portion of the Usumatsintla Valley. Memoirs of the Peabody Museum of American Archaeology and Ethnology, Harvard University, Vol. 2, No. 2. Cambridge, Massachusetts
1908 Explorations of the Upper Usumatsintla and Adjacent Region. Memoirs of the Peabody Museum of American Archaeology and Ethnology, Harvard University, Vol. 4, No. 1. Cambridge, Massachusetts

MARCUS, Joyce
1976 Emblem and State in the Classic Maya Lowlands. An Epigraphical Approach to Territorial Organization. Dumbarton Oaks Research Library and Collection. Washington, D.D.

MATHEWS, Peter and Linda SCHELE
1974 Lords of Palenque - the Glyphic Evidence. Primera Mesa Redonda de Palenque, Merle Greene Robertson, Editor, Part 1, pp. 63-76. Robert Louis Stevenson School, Pebble Beach, California

MAUDSLAY, Alfred P.
1889-1902 Archaeology. Biologia Centrali-Americana; or, Contributions to the Knowledge of the Fauna and Flora of Mexico and Central America. Edited by E. DuCane Godman and Osbert Salvin. 5 Vols. London

MILLER, Jeffrey H.
1974 Notes on a Stelae Pair Probably from Calakmul, Campeche, Mexico. Primera Mesa Redonda de Palenque, Merle Greene Robertson, Editor, Part 1, pp. 149-161. Robert Louis Stevenson School, Pebble Beach, California

MORLEY, Frances R. and Sylvanus G. MORLEY
1938 The age and provenance of the Leyden plate. Carnegie Institution of Washington, Publication 509. Contributions to American Anthropology and History, Vol. 5, No. 24. Washington, D.C.

MORLEY, Sylvanus G.
1920 The Inscriptions at Copan. Carnegie Institution of Washington, Publication 219. Washington, D.C.
1937-8 The Inscriptions of Peten. Carnegie Institution of Washington, Publication 437. 5 Vols. Washington, D.C.
1948 Check List of the Corpus Inscriptionum Mayarum and Check List of All Known Initial and Supplementary Series. Division of Historical Research, Carnegie Institution of Washington. Cambridge, Massachusetts
1958 The Ancient Maya. Third Edition. Revised by G.W. Brainerd. Stanford University Press, Stanford, California

MULLER, Florencia
1960 Campeche. Atlas Arqueologico de la Republica Mexicana, 2. Instituto Nacional de Antropología e Historia. México D.F.

MYSTÈRE DE L'HOMME, MAGIE DE L'OBJET
1976 (Exhibit Catalogue). Palais des Beaux-Arts. Bruxelles

NAVARRETE, Carlos, y Luis LUJÁN MUÑOZ
1963 Reconocimiento arqueologico del sitio de "Dos Pilas," Petexbatun, Guatemala. Cuadernos de Antropologia, Vol. 2. Instituto de Investigaciones Historicas, Universidad de San Carlos de Guatemala. Guatemala

NUÑEZ Y DOMINGUEZ, José de J.
1942 La Coleccion de Objetos Mexicanos Antiguos del "Museo del Hombre" de Paris. Revista Mexicana de Estudios Antropológicos, Tomo 6, Nr. 1-2, pp. 5-18. México

PAHL, Gary W.
1976 A Successor-Relationship Complex and Associated Signs. The Art, Iconography & Dynastic History of Palenque, Merle Greene Robertson, Editor, Part 3, pp. 35-44. Robert Louis Stevenson School, Pebble Beach, California

PARKE BERNET, Inc.
1966 Sale 2461. (Auction Catalogue). New York
1968 Sale 2654. (Auction Catalogue). February 17, 1968. New York
1969 Pre-Columbian Art and Fossils. Sale No. 2927. (Auction Catalogue). November 8, 1969, New York

PIJOAN, José
1952 Arte precolombino, mexicano y maya. Summa artis: Historia general del arte, Vol. X. Segunda edición. Espasa-Calpe, Madrid

POLLOCK, Harry E.D.
1965 Architecture of the Maya Lowlands. Handbook of Middle American Indians, Vol. 2, pp. 378-440. University of Texas Press, Austin
1968 Brainerd y Ruppert en Xpuhil en 1948. Estudios de Cultura Maya, Vol. 6, pp. 67-80. México D.F.
1970 Architectural Notes on Some Chenes Ruins. Monographs and Papers in Maya Archaeology, W.R. Bullard, Editor. Papers of the Peabody Museum of Archaeology and Ethnology, Harvard University, Vol. 61, pp. 187. Cambridge, Massachusetts

PROSKOURIAKOFF, Tatiana
1950 A Study of Classic Maya Sculpture. Carnegie Institution of Washington, Publication 593. Washington, D.C.
1951 Some non-classic traits in the sculpture of Yucatan. The civilizations of ancient America, S. Tax, Editor. Selected papers of the 29th International Congress of Americanists, pp. 108-118. Chicago
1960 Historical Implications of a Pattern of Dates at Piedras Negras, Guatemala. American Antiquity, Vol. 25, No. 4, pp. 454-475. Salt Lake City, Utah
1961a The Lords of the Maya Realm. Expedition, Vol. 4, No. 1, pp. 14-21. Philadelphia

1961b Portraits of Women in Maya Art. Essays in Precolumbian Art and Archaeology, Samuel Kirkland Lothrop, Editor, pp. 81-99. Cambridge, Massachusetts
1963 Historical Data in the Inscriptions of Yaxchilan, Part I: The Reign of Shield-Jaguar. Estudios de Cultura Maya, Vol. 3, pp. 149-168. México D.F.
1964 Historical Data in the Inscriptions of Yaxchilan, Part II. Estudios de Cultura Maya, Vol. 4, pp. 177-202. México D.F.
1965 Sculpture and Major Arts of the Maya Lowlands. Handbook of Middle American Indians, Vol. 2, pp. 469-497. University of Texas Press, Austin

RIESE, Berthold
1971 Grundlagen zur Entzifferung der Mayahieroglyphen. Dargestellt an den Inschriften von Copan. Beiträge zur Mittelamerikanischen Völkerkunde. Hamburg

RIESE, Berthold et al.
1975 Leitfaden zur Mayaschrift. Leitfaden zur Amerikanistik I. Universität Hamburg, Arbeitsstelle für Altamerikanische Sprachen und Kulturen. Hamburg

SATTERTHWAITE, Linton
1958 Five newly discovered carved monuments at Tikal and new data on four others. Tikal Report No. 4, pp. 85-150. The University Museum, University of Pennsylvania, Philadelphia
1965 Calendrics of the Maya Lowlands. Handbook of Middle American Indians, Vol. 3, pp. 603-631. University of Texas Press, Austin

SEGOVIA, Víctor
1969 Kohunlich. Boletin I.N.A.H., Nr. 37, pp. 1-8. México D.F.

SELER, Eduard
1901 Die alten Ansiedelungen von Chacula in Distrikte Nenton des Departements Huehuetenango der Republik Guatemala. Verlag von Dietrich Reimer, Berlin
1902-1923 Gesammelte Abhandlungen zur Amerikanischen Sprach-und Altertumskunde. 5 Vols. Berlin (Reprint: Akademische Druck-u. Verlagsanstalt, Graz-Austria, 1960-1966)
1916 Die Quetzalcouatl-Fassaden Yukatekischer Bauten. Abhandlungen der Königlich Preussischen Akademie der Wissenschaften, Jahrgang 1916, Philosophisch-Historische Klasse, Nr. 2, pp. 1-85, Plates I-XII. Berlin

SHOOK, Edwin M.
1960 Tikal Stela 29. Expedition, Vol. 2, No. 2, pp. 28-35. Philadelphia

SIMPSON, Jon Eric
1972 The Rite of Sacred Kingship at Yaxchilan: Introduction to a Problem in Maya Iconography, Epigraphy and Religion. Unpublished M.A. Thesis, Tulane University, New Orleans, Louisiana
1976 The New York Relief Panel - and Some Associations With Reliefs at Palenque and Elsewhere, Part I. The Art, Iconography & Dynastic History of Palenque, Part 3, Merle Greene Robertson, Editor, pp. 95-105. Robert Louis Stevenson School, Pebble Beach, California

SPINDEN, Herbert J.
1913 A Study of Maya Art: Its Subject Matter and Historical Development. Memoirs of the Peabody Museum of American Archaeology and Ethnology, Harvard University, Vol. 6, Cambridge, Massachusetts (Reprint: Dover Publications, New York, 1975)

SPRANZ, Bodo
1964 Kunst im alten Mexico. (Exhibit Catalogue). Museum für Völkerkunde, Freiburg im Breisgau

TALADOIRE, Eric
1976a Analyse Préliminaire de quelques panneaux Mayas Classiques. Trois ans d'Enseignement et de Recherche en Archéologie Meso-americaine á l'Université de Paris, I, édité par P. Gendrop et E. Taladoire, pp. 62-73. Paris
1976b Etude de Quelques Panneaux Mayas Classiques relatifs au jeu de balle. Paper presented to the International Congress of Americanists, Paris, 1976

THOMPSON, J. Eric S.
1950 Maya Hieroglyphic Writing: Introduction. Carnegie Institution of Washington, Publication 589. Washington, D.C.
1962 A Catalog of Maya Hieroglyphs. University of Oklahoma Press, Norman
1965 Maya Hieroglyphic Writing, Handbook of Middle American Indians, Vol. 3, pp. 632-658. University of Texas Press, Austin
1972 Maya Hieroglyphs without Tears. The Trustees of the British Museum, London

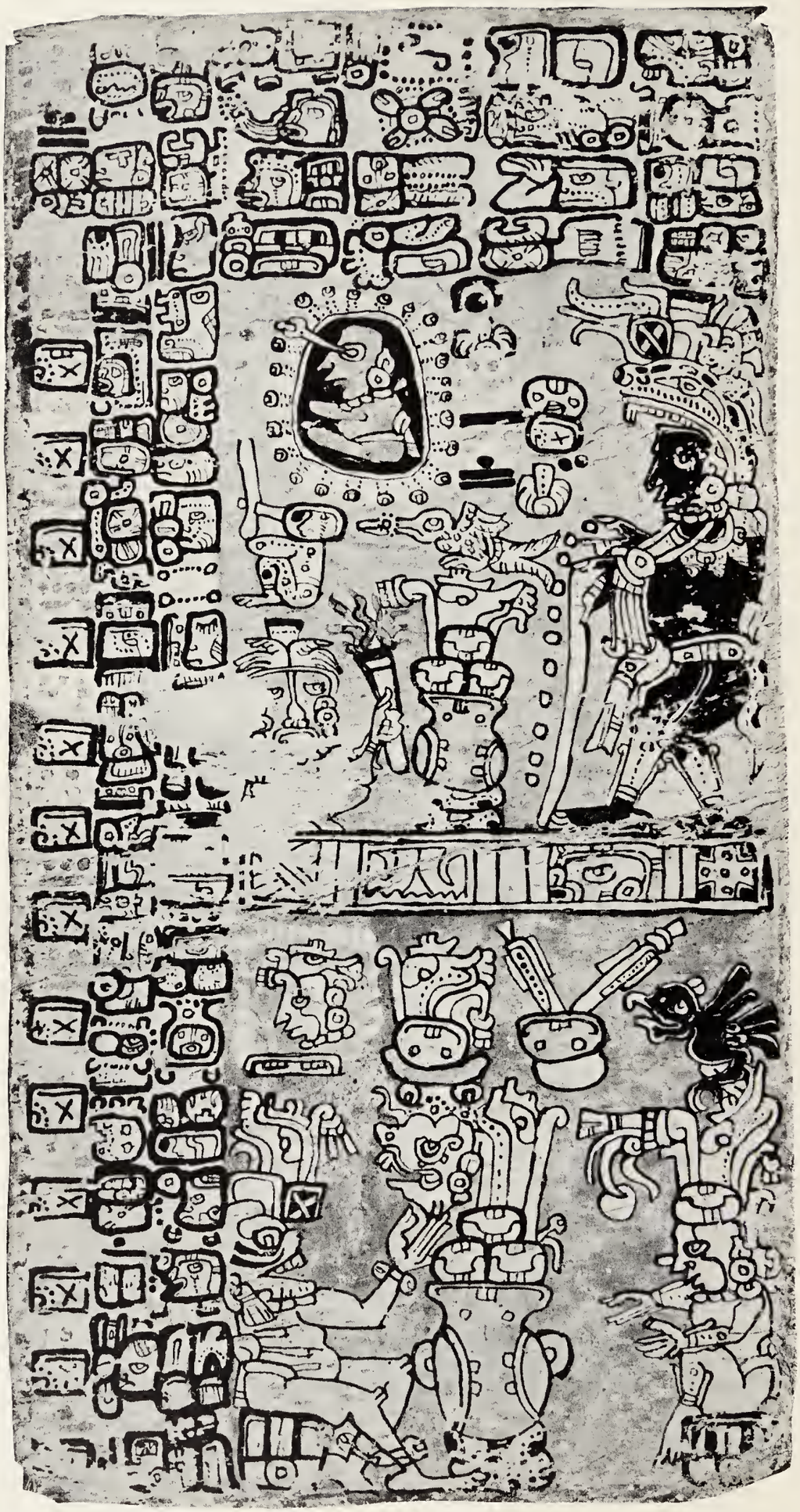
VAN SWIETEN, G.
1976 Art de Mesoamerique/Meso-Amerikaanse Kunst. (Exhibit Catalogue). Societe Generale de Banque. 17 Novembre 1976 - 8 Janvier 1977. Bruxelles

VON EUW, Eric
1977 Corpus of Maya Hieroglyphic Inscriptions, Vol. 4, Part 1: Itzimte, Pixoy, Tzum. Peabody Museum of Archaeology and Ethnology, Harvard University, Cambridge, Massachusetts

VON WINNING, Hasso
1968 Pre-Columbian Art of Mexico and Central America. Harry N. Abrams, New York

WALDECK, Jean Frederic de
1838 Voyage pittoresque et archeologique dans la province d'Yucatan (Amerique Centrale) pendant les annes 1834 et 1836. Paris

CODEX DRESDEN, page 60 (Courtesy Akademische Druck-u. Verlagsanstalt, Graz-Austria.)



CODEX MADRID, page 34 (Courtesy Akademische Druck-u. Verlagsanstalt, Graz-Austria.)

CODEX PARIS, page 22 (Courtesy Akademische Druck-u. Verlagsanstalt, Graz-Austria.)

SUPPORT OF THRONE, PALENQUE, Chiapas, Mexico. This limestone relief, the so-called "Madrid Stela" is from House E of the Palace, Palenque. Late Classic, 7-8th century A.D. Height: 45cm; width: 27.5cm. Museo de América, Madrid, Cat. No. 1.499. (Courtesy Museo de América.)

Palenque House E Bench

JADEITE PENDANT, RIO GRACIOSA, Izabal Guatemala. Length: 21.6cm; width: at top 7cm, at bottom 8cm; thickness: 2-5mm. The front depicts a Maya ruler and a captive on the ground. Rijksmuseum voor Volkenkunde, Leiden, Cat. No. 1403/1193. (Courtesy Rijksmuseum voor Volkenkunde.)

AA Leiden Plaque

JADEITE PENDANT, RIO GRACIOSA, Izabal, Guatemala. The reverse side carries the Maya Long Count date 8.14.3.1.12 1 Eb O Yaxkin, corresponding to A.D. September 15, 320. (Courtesy Rijksmuseum voor Volkenkunde, Leiden.)

AA Leiden Plaque

Tikal Temple 4 Lintel 3

LINTEL 3, TEMPLE IV, TIKAL, Peten, Guatemala. This carved zapote-wood lintel from Doorway 3 of Temple IV, the tallest standing structure In Ancient America, has a hieroglyphic inscription showlng the Maya date 9.15.10.0.0, equivalent to A.D. 741. Panel height: 216cm; panel width: 186cm. Museum für Völkerkunde, Basel, Cat. No. IV b 52. (Courtesy Museum für Völkerkunde, Basel.)

Yaxchilan Lintel 16

LINTEL 16, STRUCTURE 21, YAXCHILAN, Chiapas, Mexico. The maximum width of this limestone lintel is 75cm, the width of the sculptured area 60cm, the height of the relief is 70cm. Ca. A.D. 770. The Maya ruler "Bird Jaguar" appears in a warrior costume with a lance and a flexible shield in his hands, before him kneels a bound captive. (Courtesy The Trustees of the British Museum, London.)

Salinas De Los Nueve Cerros Stela 1

STELA 1, SALINAS DE LOS NUEVE CERROS, Alta Verapaz, Guatemala. Front and side views. Height: 63.5cm; width: 40cm; thickness: 24cm (back sawn). Red-brown sandstone. Museum für Völkerkunde, Berlin, Cat. No. IV Ca 29782. (Courtesy Museum für Völkerkunde, Berlin.)

Sacchana Stela 1

STELA 1, SACCHANA, Chiapas, Mexico. Height: 52.5cm; width: 36cm; thickness: 12cm. Possibly Maya date: 10.2.5.0.0 9 Ahau 18 Yax (A.D. 873). Museum für Völkerkunde, Berlin, Cat. No. IV Ca 21667. (Courtesy Museum für Völkerkunde, Berlin.)

STELA 2, SACCHANA, Chiapas, Mexico. Height: 74cm; width: 32cm; thickness: 13cm. Possibly Maya date: 10.2.10.0.0 2 Ahau 13 Chen (A.D. June 26, 879). Front (left) and reverse (right) side. Museum für Völkerkunde, Berlin, Cat. No. IV Ca 21668. (Courtesy Museum für Völkerkunde, Berlin.)

Sacchana Stela 2 Front

Sacchana Stela 2 Back

PAINTED CAPSTONE, DZIBILNOCAC, Campeche, Mexico. Limestone. Height: 45cm; width: 35cm. Ludwig Collection, Rautenstrauch-Joest-Museum, Cologne. (Courtesy Rautenstrauch-Joest-Museum, Cologne.)

Dzibilnocac Capstone 1

LIMESTONE RELIEF. This Maya Late Classic sculpture is of unknown provenance and said to be from Chiapas, but probably from Oxkintok, Yucatan, Mexico. Late Classic, ca. A.D. 600-900. Museo Nacional de Antropología e Historia, Mexico City. (Courtesy Claus J. Bruder.)

Oxkintok Stela MNAH

FACADE PANEL. Central part of a stucco temple facade of unknown provenance. Height: ca. 200cm. Sala Maya, Museo Nacional de Antropología e Historia, México City. (Photograph by Karl Herbert Mayer, 1976.)

Ixtutz Stela 4

STELA 4, IXTUTZ, Peten, Guatemala (top). Detail of inscription; glyph blocks A3, B3. National Museum, Guatemala City. (Photograph by Karl Herbert Mayer, 1976.)

RELIEF PANEL, HUILOCINTLA, Veracruz, Mexico (bottom). Monument of the Gulf Coast Culture, Northern Veracruz. (Courtesy Museum für Völkerkunde, Berlin.)

Cat. No. 1. Stela. Musées Royaux d'Art et d'Histoire, Brussels

AA Brussels Stela/Panel

Cat. No. 1. Stela (detail). Musées Royaux d'Art et d'Histoire, Brussels

AA Brussels Stela/Panel

Cat. No. 2. Stela. Musées Royaux d'Art et d'Histoire, Brussels

Sak Tzi AA Den / Brus

Copan Stela M Frag

Cat. No. 3. Sculpture fragment. Musées Royaux d'Art et d'Histoire, Brussels

Cat. No. 4. Sculpture fragment. Musées Royaux d'Art et d'Histoire, Brussels

AA Belgium Ixtutz Panel

Cat. No. 7. Glyph Panel. Private collection, Belgium

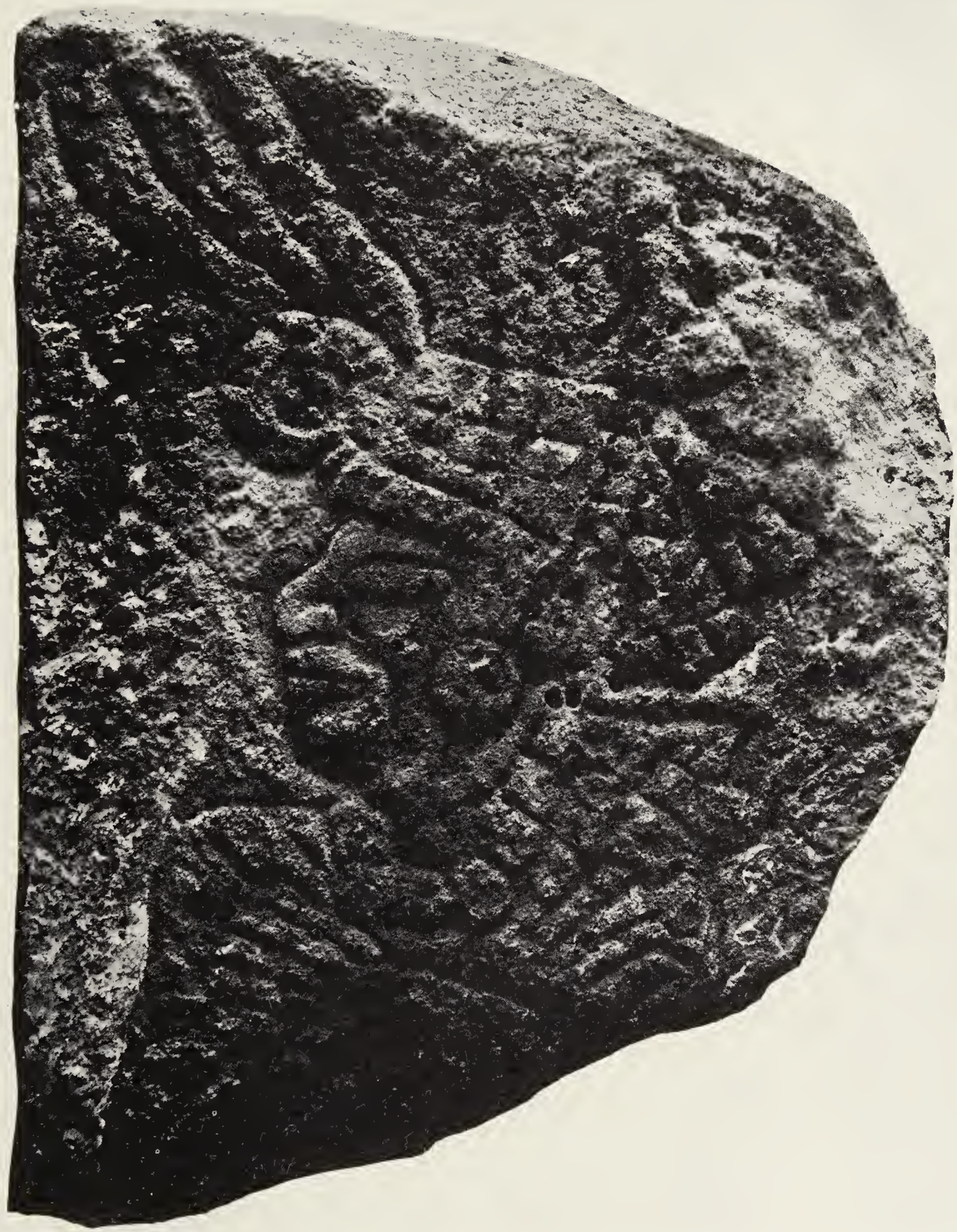
Cat. No. 11. Carved column. Musée de l'Homme, Paris

AA Paris Stela Campeche

Cat. No. 12. Stela. Private collection, Paris

AA Paris Frag 2

Cat. No. 13. Relief panel. Private collection, Paris



AA Paris Frag 1

Cat. No. 14. Relief fragment. Private collection, Paris

La Corona Element 16

Cat. No. 15. Relief panel of ball player. Private collection, Paris

Cat. No. 16. Relief panel of ball player. Private collection, Paris

La Corona Element 14

La Corona Element 5

Cat. No. 17. Glyph panel. Private collection, Paris

La Corona Element 6

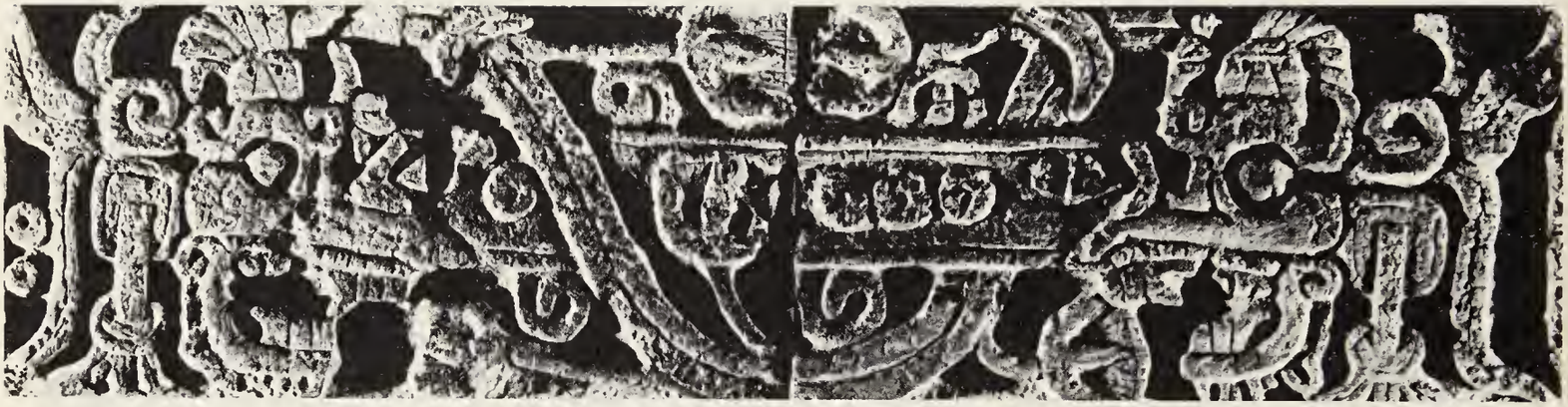
Cat. No. 18. Glyph panel. Private collection, Paris

Cat. No. 19. Glyph panel. Private collection, Paris

AA Paris Pictun Panel

AA Paris Ball Court Marker

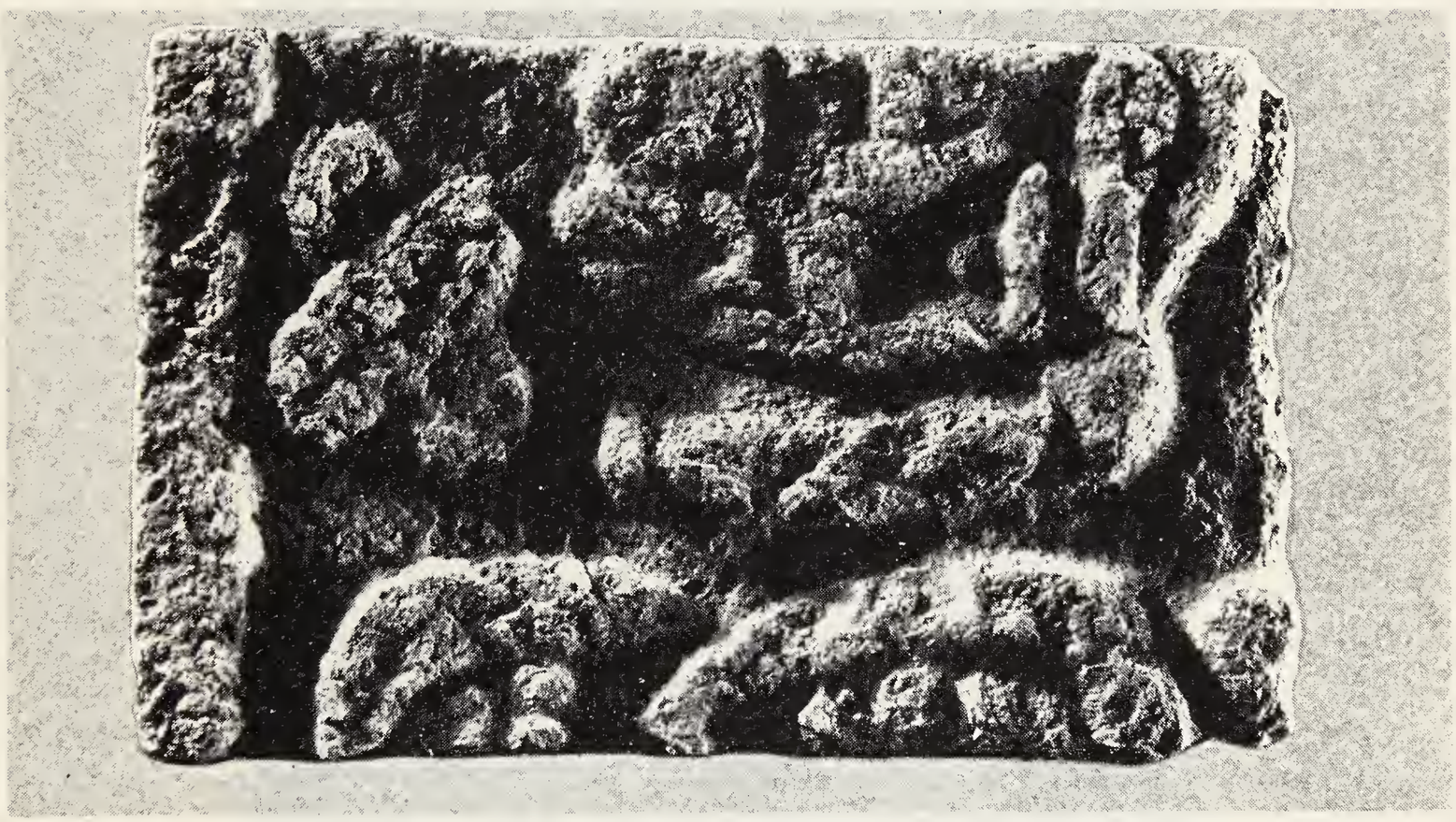
Cat. No. 20. Ball court marker. Private collection, Paris



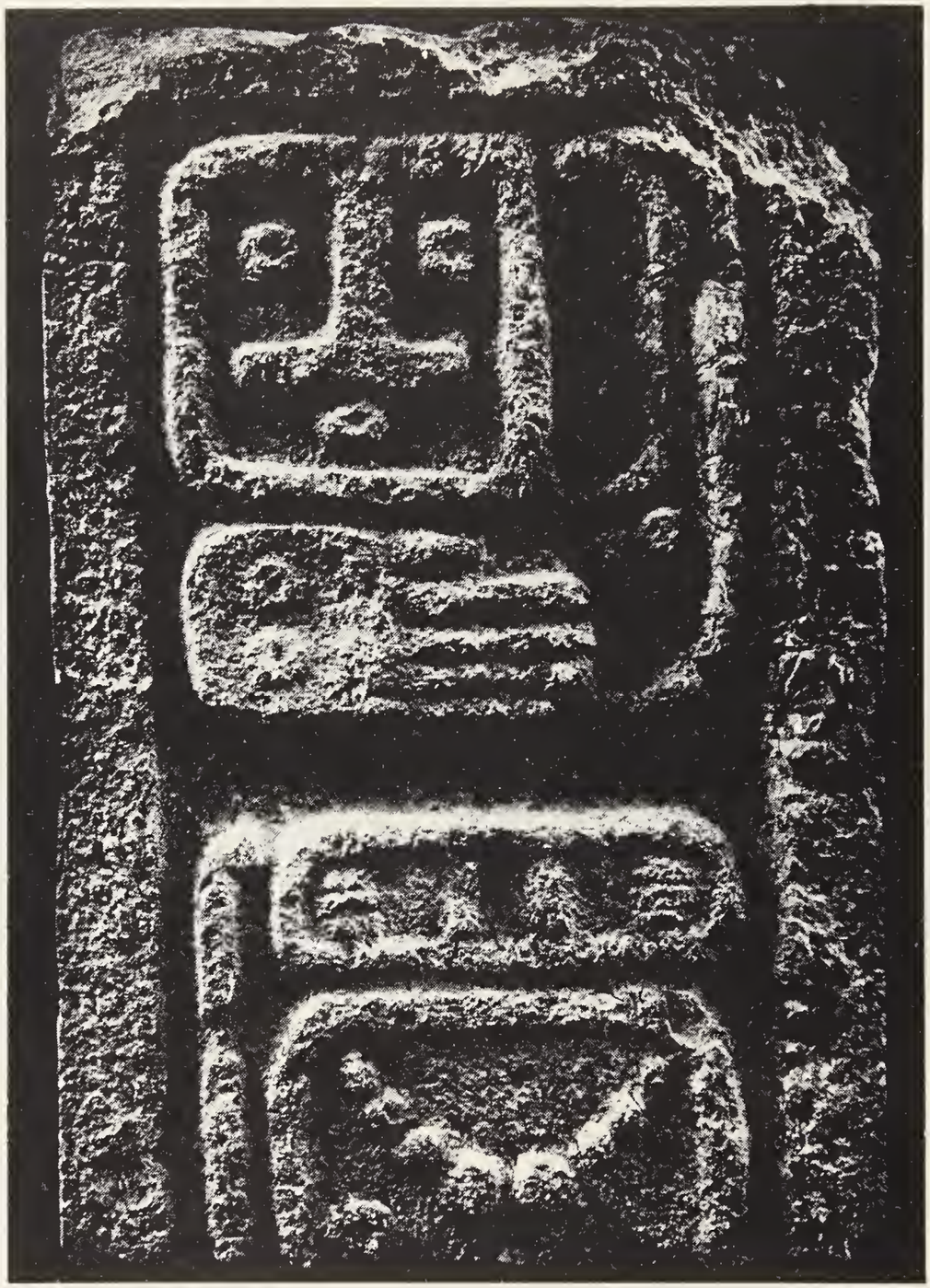
Cat. No. 21. Relief panel. Private collection, Paris

Cat. No. 22. Glyphic fragment. Private collection, Paris

Cat. No. 23. Glyphic fragment. Private collection, Paris



Cat. No. 24. Glyphic fragment. Private collection, Paris



AA Paris Xcocha 1

Cat. No. 25. Glyph panel fragment. Private collection, Paris

AA Paris Xcocha 2

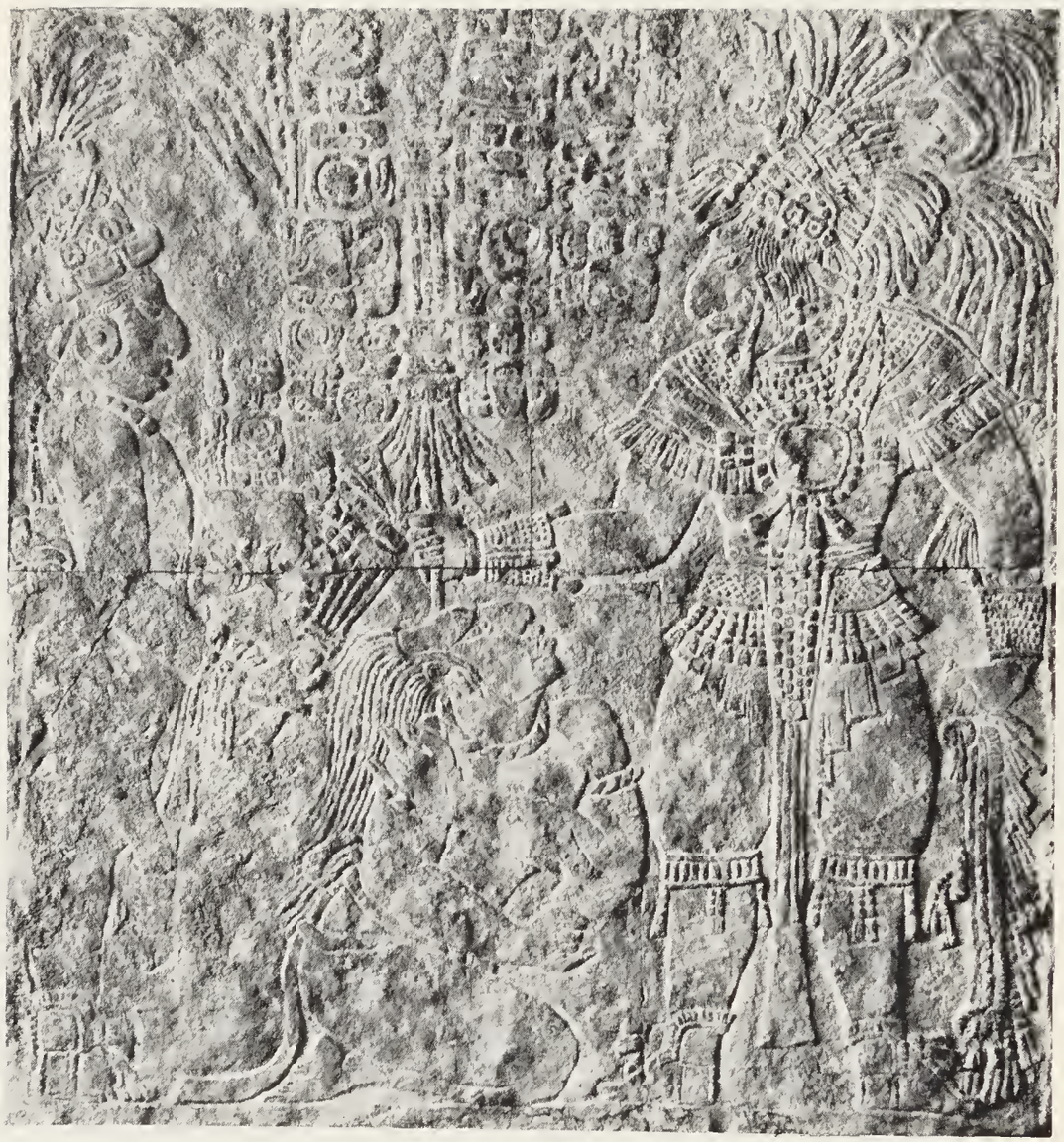
Cat. No. 26. Glyph panel fragment. Private collection, Paris

AA Paris Xcocha 3

Cat. No. 27. Glyph panel fragment. Private collection, Paris

AA Paris Fragment

Cat. No. 28. Relief fragment. Private collection, Paris



La Pasadita Lintel 1

Cat. No. 32. Lintel. Museum für Völkerkunde, Berlin

AA Berlin Column

Cat. No. 33. Carved column. Museum für Völkerkunde, Berlin

Cat. No. 34. Stela. Ludwig collection, Rautenstrauch-Joest-Museum für Völkerkunde, Cologne

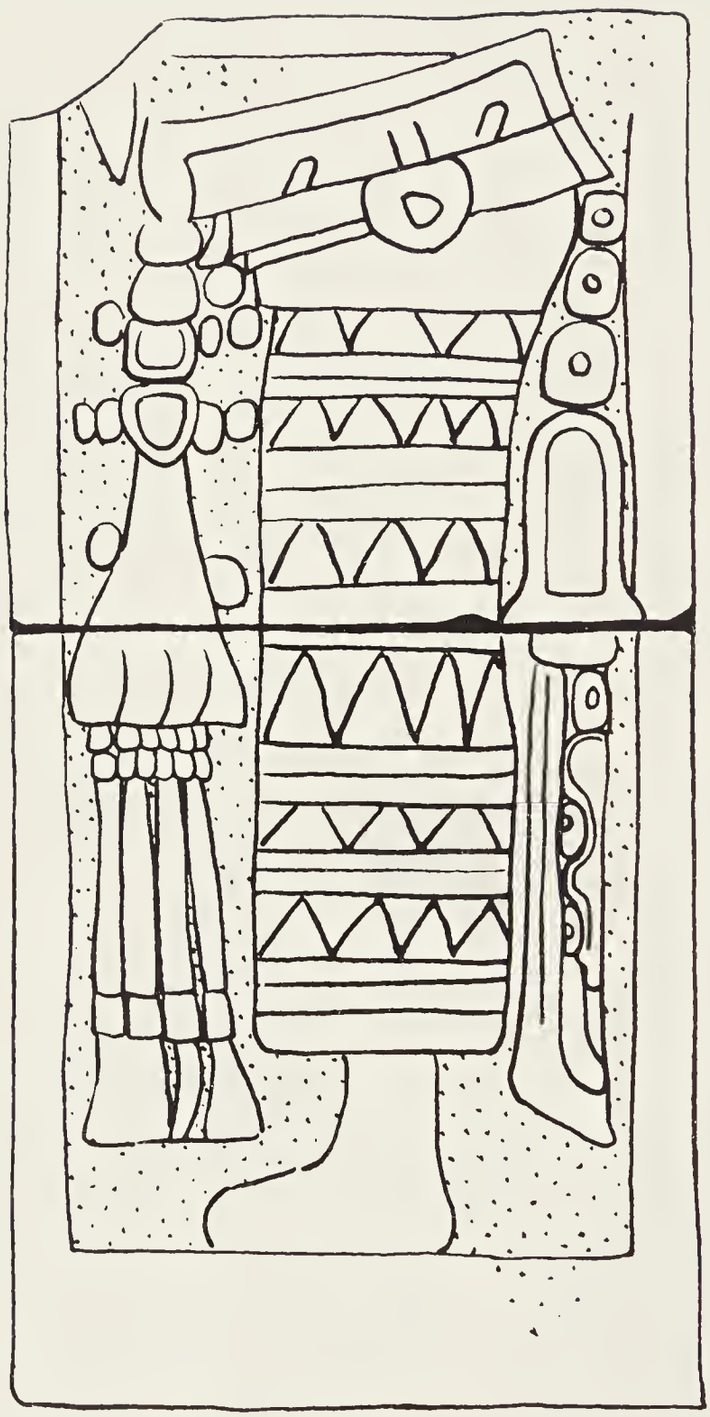
AA Colonge Stela

Cat. No. 35. Tenoned sculpture. Ludwig collection, Rautenstrauch-Joest-Museum für Völkerkunde, Cologne

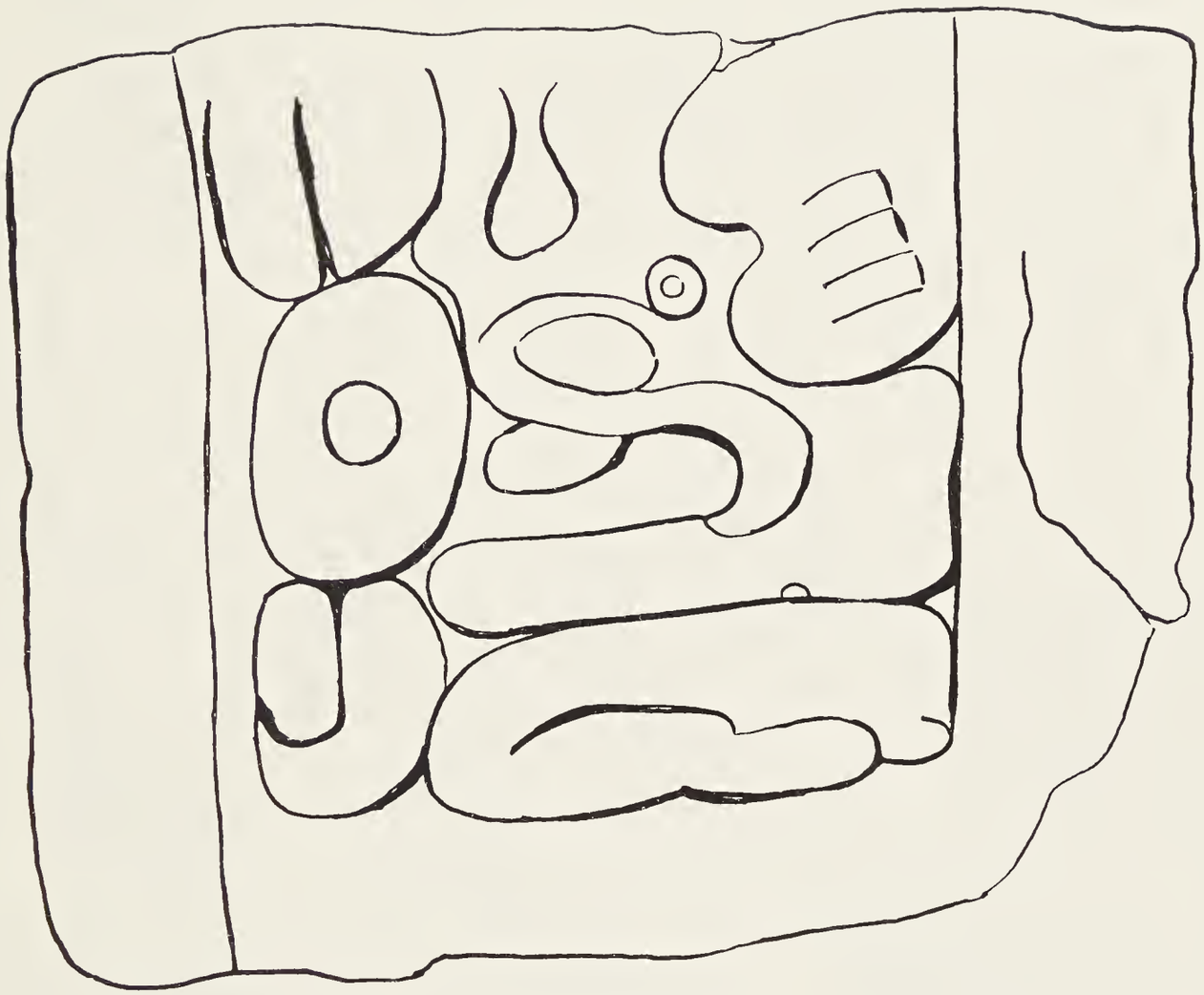
Cat. No. 35. Tenoned sculpture (front). Ludwig collection, Rautenstrauch-Joest-Museum für Völkerkunde, Cologne

AA Freiburg Stela

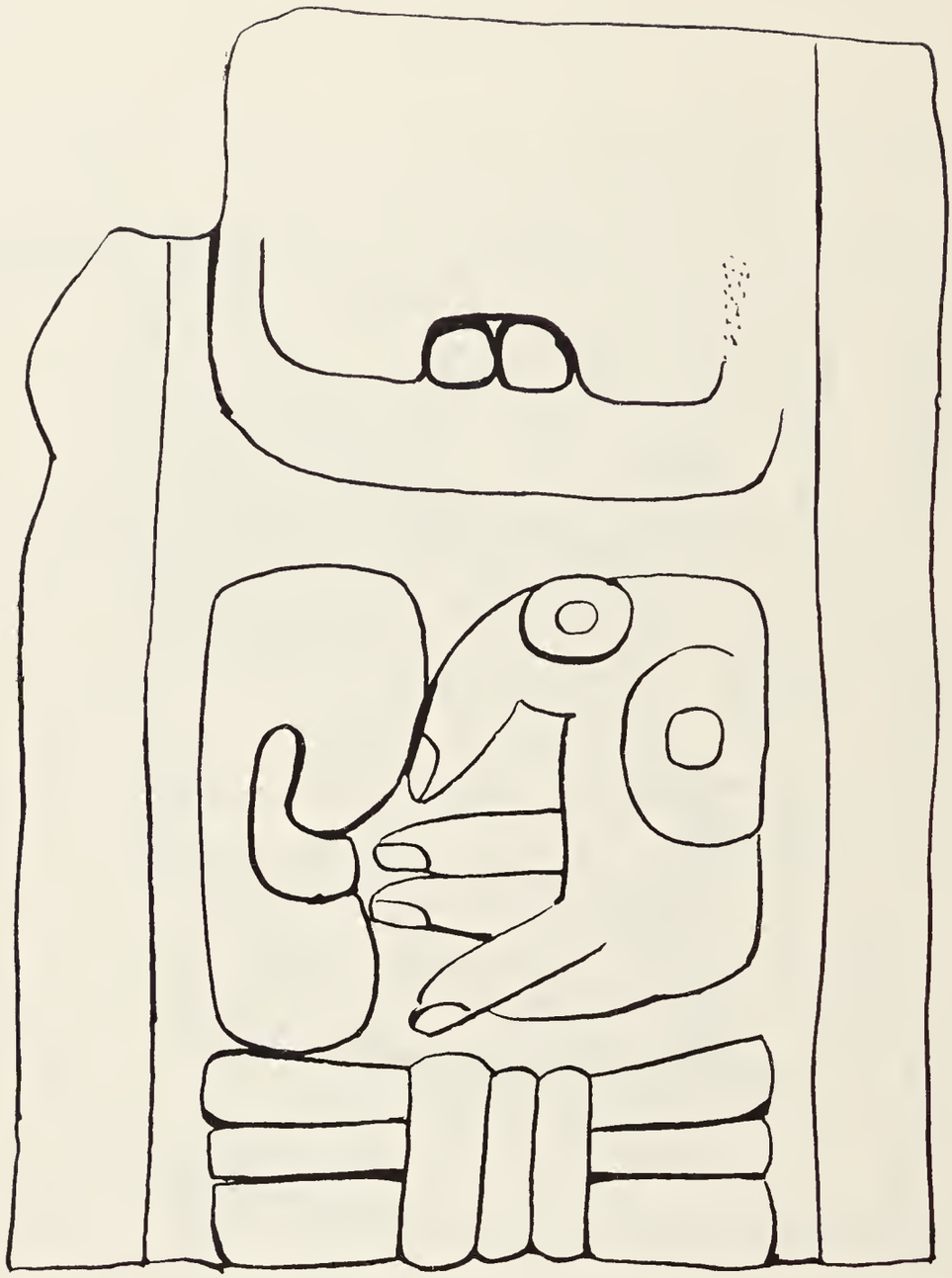
Cat. No. 36. Stela fragment. Museum für Völkerkunde, Freiburg im Breisgau



Cat. No. 39. Relief fragment. Present location not known.



Cat. No. 40. Glyph fragment. Present location not known.

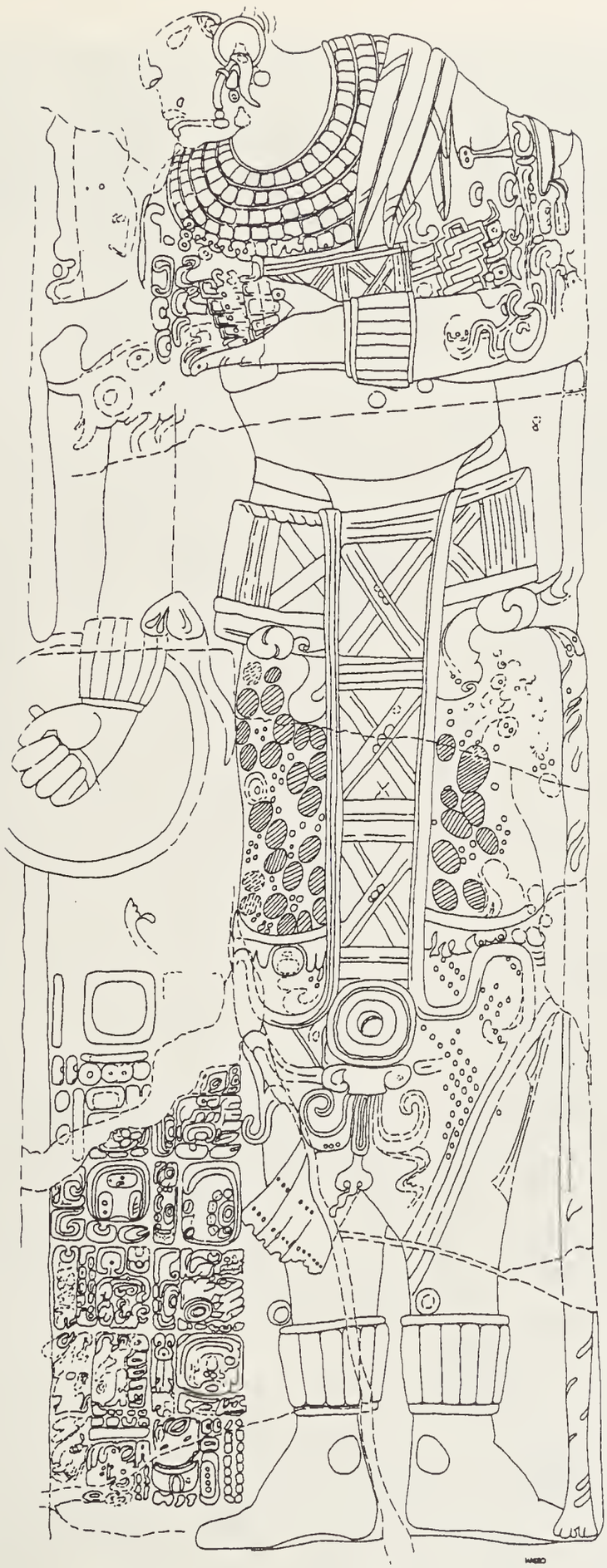


Cat. No. 41. Fragment of inscription. Present location not known.

La Pasadita Lintel 2
Cat. No. 42. Lintel. Rijksmuseum voor Volkenkunde, Leiden

AA Sweden Panel

Cat. No. 43. Stela fragment. Nationalmuseum, Stockholm

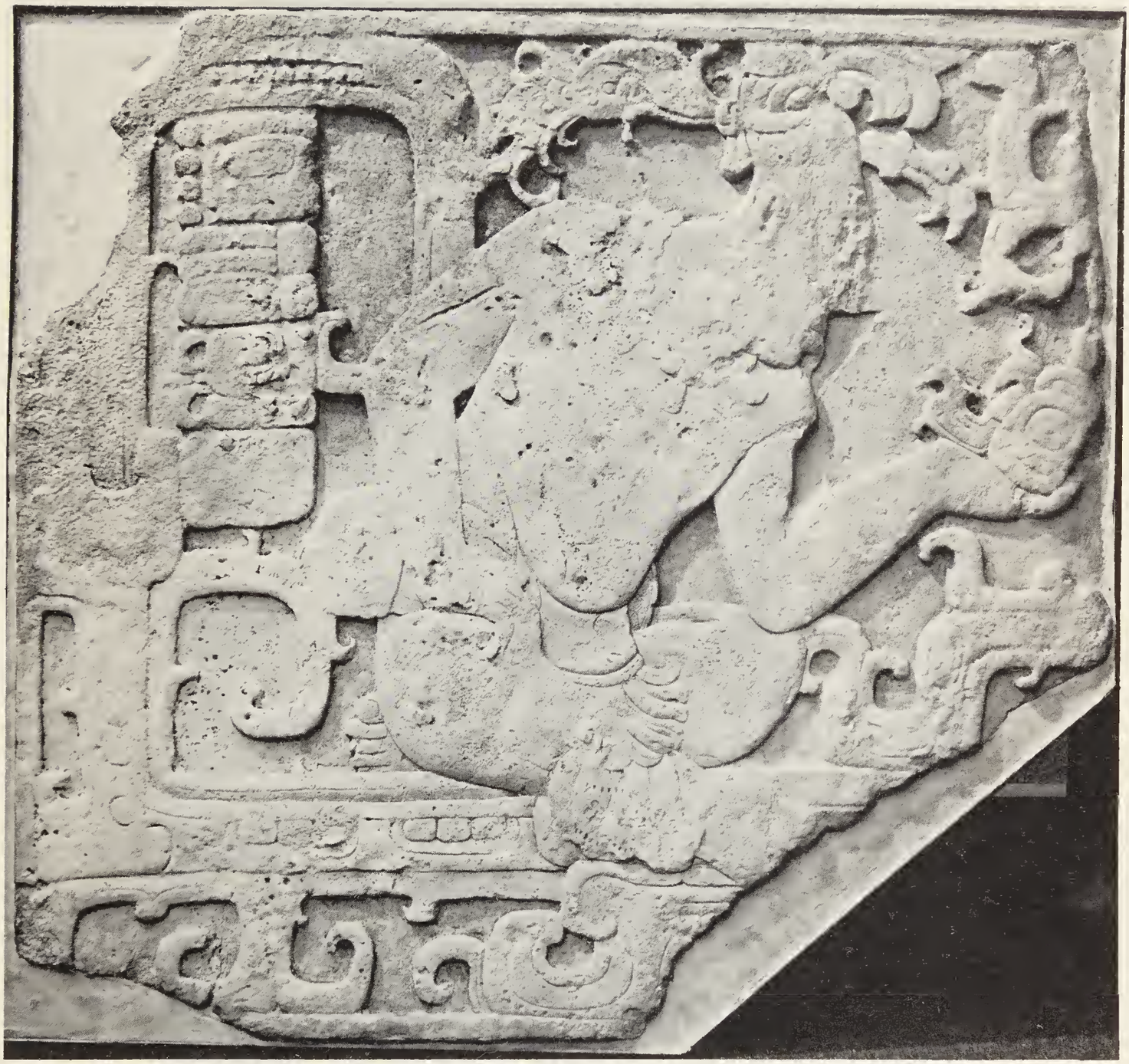


Chancala Panel D.O.

Cat. No. 44. Relief fragment. Present location not known.

Cat. No. 45. Stela. Rietberg Museum, Zurich

AA Rietberg Zurich Bonampk



AA Rietberg Zurich Pomona

Cat. No. 46. Relief panel. Rietberg Museum, Zurich

Cat. No. 47. Statue. Rietberg Museum, Zurich

AA Rietberg Zurich Statue

AA Zurich Stela

Cat. No. 50. Stela fragment. Private collection. Zurich

F 1435.3 .S34 M39
Mayer, Karl Herbert.
Maya monuments : sculptures of
010101 000
0 1163 00800574
TRENT UNIVERSITY

Date Due

		APR 0 1 1996	
APR 24 1983		APR 2 1 1997	
		APR 2 1 1997	
JAN 2 7 1987			
MAR			
APR 08			
FEB 2 3 1994			
FEB 2 7 1994			
APR			

F1435.3 .S34M39
Mayer, Karl Herbert.
Maya monuments.

DATE | ISSUED TO

307656